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ABSTRACT

A national survey was conducted to determine what book-length works are currently being taught in public, parochial, and independent secondary schools (grades 7-12). Department chairs were asked to list the works which all students, in any English class, study. Although the rank ordering differed somewhat in the three samples, the top 10 titles included were identical in the public and Catholic school samples, and nearly so in the independent schools. Data compiled by author of required titles looked quite similar. William Shakespeare, John Steinbeck, Mark Twain, and Charles Dickens were among the most popular authors. There was considerable diversity in the grade levels at which titles were taught, but also some consistency in the levels at which specific titles were most likely to be taught. Department heads were also asked to indicate assignment of the texts according to track. The correlation among the tracks in the titles that appeared, indicated that there was some differentiation between the high and low groups. The titles required by 30% or more of the public schools were summarized and compared with the results of a study done 25 years earlier. Changes of titles required in independent and Catholic schools since 1963 were also compared. To investigate differences in offerings in different communities the required authors were examined. The study reflects what is explicitly valued as the foundation of students' literary experience. (Nine tables of data are included; eight appendixes including titles listed according to type of school, grade, and track are attached. The survey instrument is also appended.) (MG)

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A Study of Book-Length Works Taught in High School English Courses

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A Study of Book-Length Works Taught in High School English Courses

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Introduction

The past few years have seen the reemergence of concern with content and approaches in the teaching of literature. In the public press, in best-selling books, and in pedagogical journals, discussions have centered on what to teach and how to teach it. Some of the concern has arisen as teachers and scholars have begun to apply recent theories of writing instruction to the comprehension of literature. Some has come from a variety of groups who have argued the need to broaden the traditional high school canon to include a better representation of works by women and by members of minority groups. And some has come from scholars who have been worried about the erosion of traditional Western cultural content from the heart of the curriculum. This essentially professional discussion has spilled over into the public arena, propelling such seemingly unlikely books as Hirsch's (1987) Cultural Literacy and Bloom's (1987) The Closing of the American Mind to the top of the bestseller lists.

Such concerns converge to create an especially opportune time for a reassessment of content and approaches in the teaching of literature. Thus one major strand of the research agenda at the Center for the Learning and Teaching of Literature is concerned with developing a detailed portrait of current approaches. To develop this portrait, the Center is sponsoring a series of related studies. Early studies in this series include case studies of schools with reputations for excellence in English (Applebee, 1989); an inventory of what counts as knowing literature, as reflected in assessment practices (Brody, DeMilo, & Purves, 1989); and detailed analyses of individual high school literature lessons (Brannon & Knoblauch, 1989; Marshall, 1989). Future studies that will contribute to this overall portrait include a national survey of instructional approaches, curriculum content, and institutional and individual factors shaping the curriculum; an analysis of students' elementary school experiences with literature; and an analysis of the content and approaches in high school literature anthologies. Together, these studies will provide a comprehensive picture of what is being taught, to whom, for what reasons, and under what constraints. Such a portrait is an essential first step in any reassessment of the literature curriculum, providing a necessary reference point for any systematic attempts at reform.

In spite of current debates about what should be taught, there is a singular lack of information about the titles that are actually being taught in American secondary schools. We do not know whether the attempts to broaden the traditional canon to include more works by women and minorities have been successful. Nor do we know whether any such broadening has taken place more rapidly in programs for upper or lower tracks, or in schools that serve minority populations. We do not even know the extent to which the texts in the traditional canon of Western literature have continued to be taught.

The content of the curriculum is determined by many factors. These include the selections available in literature anthologies, as well as the choices teachers make from among

the selections available; they also include the book-length works that students may be required to read, either through the choices made by individual teachers or because of departmental or district-wide mandates. These book-length works constitute a major part of the curriculum; in our cases studies of schools with local reputations for excellence, for example, they were used in some 70 percent of the classes that were observed (Applebee, 1979).

To learn more about the book-length works that students are actually reading, the Literature Center conducted a national survey of book-length works currently being taught in public, parochial, and independent secondary schools. To provide some basis for understanding the results, the survey replicated a study completed 25 years earlier, in the spring of 1963 (Anderson, 1964), extending the earlier survey by including questions to gather information about the effects of tracking and of community composition on the selections that were required. Because completing the survey required considerable effort on the part of the department chairs, the study was carried out separately from the other Literature Center studies examining content and approaches in the English curriculum.

Where the Canon Comes From: Historical Patterns

The existence of a body of agreed-upon texts at the center of the high school English curriculum is a relatively recent phenomenon. It dates to the late 19th century, when a variety of loosely related studies (grammar, spelling, history of literature, oratory, and composition) came together as a single subject, English (on the history of English as a school subject, see Applebee, 1974).

A series of factors influenced the selection of texts for English courses in the late 19th century. These included:

The prestige of Milton and the Augustan poets, whose Latinate styles had made them useful vehicles for parsing according to the rules imposed by Latinate school grammars. Since grammar entered the curriculum before literature, there was already a tradition of attention to the language of these poets.

A strong tradition of Shakespearean criticism, both academic and popular. Until late in the 19th century, Shakespeare was a part of mass culture, widely read, performed, and applauded (see Levine, 1988, on the transformation of Shakespeare into "high culture" late in the century).

The influence of earlier traditions in the teaching of Latin and Greek. This is evident in the labeling of the English canon of "classic" texts, as well as in the selection and placement of particular texts. Thus Julius Caesar was taught during the same year as Caesar's Chronicles; the Latin or Greek epic was followed by Longfellow or Paradise Lost; British and American orators were paired with Cicero and Demosthenes. The development of such a curriculum by analogy was further fostered by the fact that many early teachers of English had trained as teachers of Latin or Greek.

A concern with modern literature, which led to a ready adoption of the works of such then-contemporary or near-contemporary authors as Charles Dickens and George Eliot.

A concern with providing some texts that would be easily accessible to all students, particularly those in the junior high school level or in nonacademic tracks; this led, for example, to early inclusion of the works of Sir Walter Scott.

The influence of these various factors is evident in the lists of works that were most widely taught at the beginning of this century (Tanner, 1907). The ten most popular titles included:

Shakespeare	Julius Caesar
Shakespeare	Macbeth
Eliot	Silas Marner
Milton	Minor Poems
Shakespeare	Merchant of Venice
Burke	Speech on Conciliation with the Colonies
Lowell	The Vision of Sir Launfal
Coleridge	Rime of the Ancient Mariner
Scott	Ivanhoe
Macaulay	Essay on Addison

All ten of these titles were taught in over 60 percent of the schools Tanner surveyed at the turn of the century; Julius Caesar was taught in over 90 percent of the schools.

The Canon Today

In the present study, department chairs were asked to list "for each grade in your school the book-length works of literature which all students in any English class study." Four different samples of schools were surveyed, paralleling the samples in the Anderson (1964) study: 1) public schools, Grades 7-12; 2) independent schools, Grades 9-12; 3) Catholic schools, Grades 9-12; and 4) urban public schools, Grades 7-12, from communities of 100,000 or more. Tallies of their lists of required titles were used to describe trends that have occurred since Anderson's (1964) survey, as well as to describe differences in the prescribed offerings for students in different tracks and in communities with higher proportions of minority students. Details of the instrumentation, sampling, and procedures are provided in appendix 1.

The titles appearing in the various samples of schools are presented in full in appendices 2 through 7. The discussion here will focus on the most frequent titles and authors, and on the relationships among the various lists.

The "Top Ten"

Table 1 summarizes the ten titles most frequently taught in public, Catholic, and independent schools for Grades 9-12. Although the rank ordering of the titles differs somewhat in the three samples, they are remarkable for their consistency more than their differences: the titles included in the top ten are identical in the public and Catholic school samples, and nearly so in the independent schools.

There are a few statistically significant differences that should be noted in the

Table 1
Most Popular Titles, Grades 9-12

Title and Percent of Schools

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Romeo and Juliet	84%	Huckleberry Finn	76%	Macbeth	74%
Macbeth	81	Scarlet Letter	70	Romeo and Juliet	66 *
Huckleberry Finn	70	Macbeth	70	Huckleberry Finn	56
Julius Caesar	70	To Kill a Mockingbird	67	Scarlet Letter	52
To Kill a Mockingbird	69	Great Gatsby	64	Hamlet	51
Scarlet Letter	62	Romeo and Juliet	63 *	Great Gatsby	49
Of Mice and Men	56	Hamlet	60	To Kill a Mockingbird	47 *
Hamlet	55	Of Mice and Men	56	Julius Caesar	42 *
Great Gatsby	54	Julius Caesar	54	Odyssey	39
Lord of the Flies	54	Lord of the Flies	52	Lord of the Flies	34

* Percentage significantly different from public school sample, $p < .05$.

proportions of schools requiring specific titles. Romeo and Juliet, for example, is a required title in significantly fewer of the Catholic and independent schools than of the public schools (63, 66, and 84 percent, respectively). To Kill a Mockingbird and Julius Caesar are similarly less popular in the independent schools than in the public schools, though again both remain within the top ten.

The only variation in the titles appearing in the top ten occurs for the independent schools, involving the appearance of The Odyssey and the displacement of Of Mice and Men (but only to 11th place). Though The Odyssey is relatively less popular in the public and Catholic school samples, ranking 24th in both, it is required in approximately the same proportion of schools (Grades 9-12) in all three samples.

The occasional differences in the top ten for the independent schools may reflect the greater selectivity that these schools enjoy, and a consequent targeting of the curriculum toward a somewhat higher-achieving group of students. As will be apparent later in the discussion, however, there are also some differences in preferred selections even when the results are considered separately for upper and lower tracks.

It is important to note that in all three samples, the top ten include only one title by a female author (Harper Lee) and none by members of minority groups. This in 1988, two decades after the civil rights and women's movements focused national attention on imbalances and inequities in the school curriculum.

Popular Authors

Table 2 compiles the data by author instead of by title. Here, the rankings are based on the cumulative percentage of schools requiring titles by each author, so that totals greater than 100 can occur for authors with more than one frequently-taught book.

As with rankings of specific titles, results from the three samples look quite similar. Shakespeare, Steinbeck, Twain, Dickens, and Miller are the five most popular authors in all three samples. Lee and Hawthorne also are included in the top ten in each list. The only major variation in the top ten concerns the place of Classical literature, which is stressed somewhat more in the Catholic schools (Sophocles ranks 7th) and the independent schools (Sophocles and Homer rank 8th and 9th, respectively).

There are no minority authors among the top ten, and only one woman (Harper Lee, in all three samples).

In general, the overall listings suggest that the patterns that led to the formation of the original high school canon continue to have considerable influence. Shakespeare continues to carry a special place and prestige; contemporary literature (now stretching to Steinbeck and Miller) receives some attention; and there is some concern with providing selections that will be relatively accessible (Harper Lee and Mark Twain). The influence of the classical languages has waned somewhat, though the tradition continues in translation, at least in the Catholic and

Table 2
Ten Most Frequently Required Authors, Grades 9-12

Author and Cumulative Percent of Titles Required

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Shakespeare	364%	Shakespeare	358%	Shakespeare	334%
Steinbeck	150	Steinbeck	140	Steinbeck	101
Dickens	91	Dickens	108	Twain	76
Twain	90	Twain	96	Dickens	69
Miller	85	Miller	83	Miller	61
Orwell	70	Hemingway	76	Hawthorne	56
Lee	69	Sophocles	75	Fitzgerald	53
Hawthorne	67	Hawthorne	73	Sophocles	51
Hemingway	60	Lee	67	Homer	47
Fitzgerald	54	Orwell	66	Lee	47
Golding	54				

independent schools. Another factor may be at work as well: the natural tendency for teachers to turn to texts they know well rather than to select a work they have not previously used, with which they are less familiar, and for which they have little way of knowing how their students will react.

Grade Level Assignments

The lists in appendices 2 through 4 show the grade level assignments of each title as well as the overall total. The most striking fact about the grade level assignments is the diversity: most titles are regularly taught at several different grade levels. For example, of the 20 most frequently taught books in Grades 9 through 12 in the public school sample, all are taught in at least three grade levels, and 70 percent are taught in all four high school grades. In the Catholic and independent school samples, the 20 most frequent titles are similarly all taught at at least three grade levels; 65 percent and 60 percent, respectively, are taught at all four grade levels. This diversity in placement reflects the familiar notion that individual titles can be read at more than one level, and in turn can be taught in many different ways.

However, it is important to note that these overlapping grade-level assignments occur almost exclusively across schools, rather than within them. Less than 1 percent of the schools reported any titles that were required of different groups of students at more than one grade level. (A similar pattern is evident in Anderson's [1964] study.) This suggests that within schools there is considerable structure and sequence in the titles that are taught, with little likelihood of overlap between grades.

Although there is considerable diversity in the levels at which titles are taught, there is also some consistency in the grade levels at which specific titles are most likely to be taught. Table 3 summarizes the three most frequent titles at each grade level in each sample; more than three titles are listed when there was a tie for third place. Results for Grades 7 and 8 are included for the public school sample; these grades were not surveyed in Catholic and independent schools.

These lists suggest that there is little consistency in choice of titles for Grade 7 (none is used by even 25 percent of the schools). In Grade 8, Diary of a Young Girl is most popular, but still only in 34 percent. In Grade 9, Romeo and Juliet leads all three lists, being required in fully 76 percent of the public schools. To Kill a Mockingbird and Great Expectations both appear on two of the three lists. In Grade 10, Julius Caesar leads all three lists, with Huckleberry Finn appearing on the lists for both Catholic and independent schools. Grade 11--typically the year for American Literature-- has the most consistent set of selections, with The Scarlet Letter, Huckleberry Finn, and The Great Gatsby being the most frequently cited texts for all three samples. Grade 12, typically emphasizing British or world literature, is dominated by Macbeth and Hamlet, with Oedipus Rex appearing on the lists for both the Catholic and the independent schools.

Table 3
Three Most Popular Titles at Each Grade

Title and Percent of Schools

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Grade 7					
Call of the Wild	22%	Not surveyed		Not surveyed	
Tom Sawyer	15				
Red Pony	15				
A Christmas Carol	15				
Grade 8					
Diary of a Young Girl	34	Not surveyed		Not surveyed	
Call of the Wild	14				
The Pigman	12				
Grade 9					
Romeo and Juliet	76	Romeo and Juliet	53%*	Romeo and Juliet	60%*
Great Expectations	32	To Kill a Mockingbird	39 *	Great Expectations	18 *
To Kill a Mockingbird	16	Merchant of Venice	22 *	Odyssey (18)	
The Pearl	16				
Grade 10					
Julius Caesar	64	Julius Caesar	38 *	Julius Caesar	28 *
The Pearl	31	Scarlet Letter	33 *	Macbeth	16 *
To Kill a Mockingbird	29	Huckleberry Finn	33 *	Huckleberry Finn	16
Grade 11					
Scarlet Letter	52	Scarlet Letter	35 *	Huckleberry Finn	37
Huckleberry Finn	43	Huckleberry Finn	32	Scarlet Letter	35 *
Great Gatsby	39	Great Gatsby	32	Great Gatsby	35
Grade 12					
Macbeth	56	Hamlet	50	Macbeth	42 *
Hamlet	45	Oedipus Rex	33 *	Hamlet	33
Lord of the Flies	19	Macbeth	32 *	Oedipus Rex	16
1984	19				

* Percentage significantly different from public school sample, $p < .05$.

Differentiated Curricula

The discussion so far has concentrated on titles that were reportedly required of any students in a school. Department heads were also asked to indicate differential assignment of texts according to track. Table 4 summarizes the relationships among tracks in the titles that appeared in 5 percent or more of the schools on the various lists, using correlation coefficients calculated using the percentage of schools citing each title. These correlations indicate that there is some differentiation between the high and the low groups. In fact the suggestions for high groups were more similar (with correlations of .75 to .85) across the three groups (public, Catholic, and independent high schools) than were high and low groups within each of the samples (with correlations of .40 to .62). Relationships among the titles for lower-track students across the three groups fell in between (with correlations of .59 to .73).

Table 5 summarizes the 10 most popular titles for the upper and lower tracks in the three samples. (Only 7 are listed for the independent school sample because of the small number of those schools reporting on separate classes for lower track students; other titles were reported by only 1 or 2 schools.) Several aspects of these results are interesting. Overall, there is considerably more consensus about what the upper tracks are asked to read, both in terms of the percentage of schools citing each title and in terms of the amount of overlap among the lists. The lists for the lower tracks show less overlap with one another, as well as a somewhat greater proportion of relatively recent literature and of young adult novels. The greater variety in the selections for the lower tracks may reflect teachers' attempts to find works that will appeal to less-motivated students, and a concomitant lessening of concern about college-entrance requirements. On the other hand, the reports for lower track students typically listed fewer titles of any sort, reflecting a curriculum with less overall emphasis on literature. (A similar lessening of emphasis on literature for nonacademic students was evident in the Literature Center study of excellent schools [Applebee, 1989].) For these students, teachers may be using worksheets and similar skills-oriented reading materials, instead of using literature as the mainstay of the program.

Changes Since 1963 in Titles Required in Public Schools

Table 6 summarizes the titles required by 30 percent or more of the public schools and compares the results in 1988 with those 25 years earlier. (Note that this list is based on Grades 7-12 rather than 9-12, for both 1963 and 1988.) Of the 27 titles that appear in 30 percent or more of the schools, 4 are by Shakespeare, 3 by Steinbeck, and 2 each by Twain and Dickens. Only two women appear on the list--Harper Lee and Anne Frank--, and there are no minority authors.

Compared with the titles that dominated in 1963, the current results reflect both change and stability. One of the largest shifts involves the number of books that are required of at least some classes in 30 percent or more of the schools: this has tripled from 9 in 1963 to 27 in 1988. In other words, rather than being diluted in recent years, the role of the canon seems to have been strengthened. Shakespeare dominated the list in 1963 and continues to do so, although the most popular titles have rearranged themselves somewhat. Romeo and Juliet has displaced Macbeth at the top of the list, a major shift from the earlier years when Romeo and Juliet was reported by only 14 percent of the schools. This shift may be directly related to the popularity of the recent film version of Romeo and Juliet, which has helped to make the play

Table 4
Pattern Correlations Among Titles Required in 5 Percent or More of Public, Catholic, and Independent High Schools, by Track

	Public		Independent		Catholic	
	High	Low	High	Low	High	Low
Public						
High						
Low	.61					
Independent						
High	.75	.28				
Low	.49	.59	.40			
Catholic						
High	.85	.34	.79	.40		
Low	.73	.73	.52	.62	.62	

n = 189 titles required by at least 5% of the schools in any of the three samples

Table 5
Most Popular Titles by Track, Grades 9-12

Title and Percent of Schools

Upper Track

Public Schools (n = 229)		Catholic Schools (n = 76)		Independent Schools (n = 37)	
Romeo and Juliet	44%	Macbeth	53%	Hamlet	49%
Macbeth	44	Scarlet Letter	51 *	Odyssey	46 *
Huckleberry Finn	38	Huckleberry Finn	49	Macbeth	40
To Kill a Mockingbird	35	Hamlet	49 *	Huckleberry Finn	35
Julius Caesar	34	Great Gatsby	47 *	Scarlet Letter	27
Hamlet	34	To Kill a Mockingbird	38	Great Gatsby	27
Scarlet Letter	34	Romeo and Juliet	38	To Kill a Mockingbird	27
Great Gatsby	31	The Crucible	37	Tale of Two Cities	27
Lord of the Flies	28	Oedipus Rex	35 *	Oedipus Rex	24
The Crucible	28	Of Mice and Men	32 *	Romeo and Juliet	22 *
		Julius Caesar	32	Grapes of Wrath	22
		Grapes of Wrath	32 *	Heart of Darkness	22 *

Lower Track

(n = 173)		(n = 43)		(n = 14)	
Of Mice and Men	25%	Of Mice and Men	33%	The Pearl	64%*
The Outsiders	23	Julius Caesar	28 *	Of Mice and Men	43
The Pearl	21	The Pearl	26	Romeo and Juliet	21
Romeo and Juliet	17	Macbeth	23	Huckleberry Finn	21
Macbeth	17	Romeo and Juliet	23	Lord of the Flies	21
The Pigman	14	Animal Farm	23 *	Catcher in the Rye	21
To Kill a Mockingbird	13	Huckleberry Finn	21	Night	21 *
Julius Caesar	13	Old Man and the Sea	19		
Call of the Wild	13	To Kill a Mockingbird	19		
Diary of a Young Girl	12	Catcher in the Rye	14		
		The Outsiders	14		

* Percentage significantly different from public school sample, $p < .05$.

Table 6

Titles Required in 30 Percent or More of the Schools
Public Schools, Grades 7-12

Title	Author	Percent of Schools 1988	1963
Romeo and Juliet	Shakespeare	90	14 *
Macbeth	Shakespeare	81	90 *
Huckleberry Finn	Twain	78	27 *
To Kill a Mockingbird	Lee	74	8 *
Julius Caesar	Shakespeare	71	77
Pearl	Steinbeck	64	15 *
Scarlet Letter	Hawthorne	62	32 *
Of Mice and Men	Steinbeck	60	<5,*
Lord of the Flies	Golding	56	<5 *
Diary of a Young Girl	Frank	56	6 *
Hamlet	Shakespeare	56	33 *
Great Gatsby	Fitzgerald	54	<5 *
Call of the Wild	London	51	8 *
Animal Farm	Orwell	51	5 *
Separate Peace	Knowles	48	<5 *
Crucible	Miller	47	<5 *
Red Badge of Courage	Crane	47	33 *
Old Man and the Sea	Hemingway	46	12 *
Our Town	Wilder	44	46
Great Expectations	Dickens	44	39
Tale of Two Cities	Dickens	41	33
Outsiders	Hinton	39	0 *
Pigman	Zindel	38	0 *
Death of a Salesman	Miller	36	5 *
Tom Sawyer	Twain	32	10 *
Miracle Worker	Gibson	32	<5 *
Red Pony	Steinbeck	31	5 *

n (1988) = 322 schools
n (1963) = 222 schools

* Percentage significantly different from 1988 sample, $p < .05$.

accessible to many students who otherwise might have rejected it. Many of the other changes seem to reflect the schools' attempts to introduce contemporary literature, though many of these "contemporary" titles are now 40 or more years old.

In all of the shifts, Silas Marner is the only title which has shown a major drop in popularity. This book, which was third in rank in 1963 (cited by 76 percent of the schools), was reported by only 15 percent in 1988. In this case the shift seems directly related to the role that Silas Marner played in discussions of the literature curriculum during the 1960s. Squire and Applebee's (1968) report is typical, in noting "the virtually unanimous recommendations that Silas Marner be dropped in favor of better literature" (p. 101).

Changes since 1963 in Titles Required in Catholic Schools

Table 7 presents comparable data for Catholic schools, Grades 9-12. As in the public school sample, one of the most striking findings is the increase in the number of titles that are required in 30 percent or more of the schools; this more than doubled from 11 in 1963 to 27 in 1988. Again, Silas Marner is the only title popular in 1963 (appearing in 60 percent of the schools) to have virtually disappeared in 1988 (appearing in 8 percent). Several other titles have dropped 15 percentage points or more, however, though they still appear in 30 percent or more of the Catholic schools: Merchant of Venice dropped from 80 to 30 percent, Macbeth from 96 to 70 percent, Julius Caesar from 83 to 54 percent, and The Red Badge of Courage from 51 to 33 percent. The changes in Shakespeare simply reflect a rearrangement of the most popular works, with Romeo and Juliet jumping from 11 percent in 1963 to 63 percent in 1988. Changes in the proportion of schools requiring Merchant of Venice may reflect concerns with the stereotyping of Jews reflected in the depiction of Shylock, making some teachers reluctant to continue to teach the play.

Of the 27 titles required in 30 percent or more of the Catholic schools, 3 are by women authors (Harper Lee, Emily Bronte, and Jane Austen), and none are by members of minority groups. Of the 11 comparable titles in 1963, 2 were by women: Jane Austen and George Eliot. Again, there is no evidence of a broadening of the canon to represent a wider spectrum of authors.

Changes since 1963 in Titles Required in Independent Schools

Table 8 summarizes the titles required in 1988 in 30 percent or more of the independent schools (Grades 9-12) and compares them with the percentages required in 1963. The pattern here is noticeably different than in the public and Catholic high schools: there are actually fewer titles required in 30 percent or more of the schools in 1988 (12) than in 1963 (14). Again, however, Silas Marner is the only title to have dropped precipitously in popularity, falling from 41 percent in 1963 to 10 percent in 1988. Other titles to drop by 15 percentage points or more include Macbeth (from 89 to 74), Hamlet (from 66 to 51), Julius Caesar (from 70 to 42), and Merchant of Venice (from 36 to 17). At the same time, Romeo and Juliet gained in popularity, as did Huckleberry Finn, Lord of the Flies, and Of Mice and Men.

Table 7
Titles Required in 30 Percent or More of the Schools
Catholic Schools, Grades 9-12

		Percent of Schools 1988	1963
Huckleberry Finn	Twain	76	29 *
Scarlet Letter	Hawthorne	70	37 *
Macbeth	Shakespeare	70	96 *
To Kill a Mockingbird	Lee	67	20 *
Great Gatsby	Fitzgerald	64	<5 *
Romeo and Juliet	Shakespeare	63	11 *
Hamlet	Shakespeare	60	44 *
Of Mice and Men	Steinbeck	56	<5 *
Julius Caesar	Shakespeare	54	83 *
Lord of the Flies	Golding	52	<5 *
Separate Peace	Knowles	47	<5 *
Catcher in the Rye	Salinger	43	<5 *
Crucible	Miller	42	<5 *
Tale of Two Cities	Dickens	41	48
Animal Farm	Orwell	40	8 *
Grapes of Wrath	Steinbeck	39	<5 *
Great Expectations	Dickens	38	44
Wuthering Heights	Bronte	37	20 *
Oedipus Rex	Sophocles	36	8 *
Pride and Prejudice	Austen	33	32
Old Man and the Sea	Hemingway	33	8 *
Red Badge of Courage	Crane	33	51 *
Antigone	Sophocles	31	6 *
Odyssey	Homer	31	23
Merchant of Venice	Shakespeare	30	80 *
Pearl	Steinbeck	30	14 *
Glass Menagerie	Williams	30	<5 *

n (1988) = 80 schools
n (1963) = 223 schools

* Percentage significantly different from 1988 sample, $p < .05$.

Table 8
Titles Required in 30 Percent or More of the Schools
Independent Schools, Grades 9-12

		Percent of Schools 1988	1963	
Macbeth	Shakespeare	74	89	*
Romeo and Juliet	Shakespeare	66	34	*
Huckleberry Finn	Twain	56	34	*
Scarlet Letter	Hawthorne	52	50	
Hamlet	Shakespeare	51	66	*
Great Gatsby	Fitzgerald	49	17	*
To Kill a Mockingbird	Lee	47	7	*
Julius Caesar	Shakespeare	42	70	*
Odyssey	Homer	39	31	
Lord of the Flies	Golding	34	13	*
Of Mice and Men	Steinbeck	33	<5	*
Our Town	Wilder	30	26	

n (1988) = 86 schools
n (1963) = 192 schools

* Percentage significantly different from 1988 sample, $p < .05$.

Of the 12 titles required in 30 percent or more of the independent schools, only one was by a woman (Harper Lee), and none were by members of minority groups. The comparable list of titles in 1963 also included one female author (George Eliot).

Differentiation of Curricula for Schools Serving Communities of Different Types

To investigate differences in offerings in different communities, we compared the required authors in schools in urban centers (over 100,000 population), in schools with minority populations equaling 25 percent or more of the student body, and in schools with minority populations equaling 50 percent or more of the student body.

Table 9 summarizes the results from these comparisons. Shakespeare, Steinbeck, Dickens, and Twain remain the most frequently required authors in schools with higher proportions of minority students, though the particular percentages fluctuate somewhat from sample to sample. Some interesting details do begin to emerge, however, when we examine where in the rankings minority authors begin to appear. In the public school samples, the highest ranked minority authors were Lorraine Hansberry and Richard Wright, who ranked 42nd and 53rd, respectively. In the urban schools, which tend to have somewhat larger concentrations of minority students, these remain the most popular minority authors, though they move up to ranks 25 and 37. In schools with 25 percent or more minority students, they rank 25th and 28th; in schools with 50 percent or more minority students, they rank 14th and 17th. No other minority authors make it into the top 50 in any of these lists.

The shifting ranks for Wright and Hansberry suggest that teachers are making some changes in their curriculum in response to the perceived backgrounds and interests of their students. The changes are slow, however, and seem to be limited to the margins of the established canon; they certainly do not reflect any wholesale rethinking of the appropriateness of the texts that are required.

The rankings of female authors show less consistent fluctuations. In the complete public school sample, there are 11 women among the 50 most popular authors. For the special samples being considered here, the number of women in the top 50 was 8 for the urban schools, 7 for the schools with at least 25 percent minority students, and 9 for those with 50 percent or more minority students.

Discussion

The results from this survey have a number of uses, and, like most studies, raise a variety of issues for further consideration.

At a most direct level, the lists themselves provide a resource for departments and districts in the process of reassessing their own curriculum in literature. In examining these lists, departments may find confirmation of some of their own choices of texts to teach, as well as of their decisions about the distribution of titles across grade levels and tracks. Departments may also find that the lists contain some new options-- texts that they had not thought about using but that other schools have found to be appropriate at some point in the high school curriculum. To further this end, all titles mentioned by any of the departments surveyed are included in the appendices to this report.

Table 9
Cumulative Percent of Authors Required, by School Context
Public Schools Grades 7-12

Urban (n = 70 schools)		25% Minority (n = 62 schools)		50% Minority (n = 32 schools)	
Shakespeare	410	Shakespeare	383	Shakespeare	405
Steinbeck	161	Steinbeck	186	Steinbeck	180
Dickens	130	Twain	129	Twain	145
Twain	114	Dickens	128	Dickens	140
Miller	94	Lee	77	Sophocles	100
Lee	80	Miller	77	Miller	90
Sophocles	65	Hawthorne	67	Hinton	85
Fitzgerald	61	Sophocles	65	Lee	70
Hawthorne	61	Hemingway	62	Stevenson	70
Hemingway	59	Hinton	56	Frank	65
Williams	56	Orwell	53	Golding	60
Orwell	53	Crane	50	Orwell	60
Hinton	51	Wilder	50	Hemingway	60
Golding	48	Frank	48	Wright	55
Frank	48	Golding	46	Crane	55
London	47	Richter	44	Hawthorne	50
Knowles	46	Williams	44	Hansberry	50
Wilder	46	London	43	Fitzgerald	50
Homer	37	Fitzgerald	38	Tolkien	45
Salinger	35	Zindel	38	Williams	45
Zindel	33	Conrad	37	Zindel	45
Gibson	32	Stevenson	37	Bradbury	40
Richter	30	Homer	35	Conrad	40
Conrad	30	Knowles	35	London	40
Hansberry	30	Wright	33	Wilder	40
Forbes	29	Gibson	32	Austen	35
Shaw	27	Hardy	32	Hardy	35
Paton	26	Hansberry	31	Gibson	35
Huxley	26	Bradbury	31	Richter	35
Hardy	26	Hunt	30	Salinger	35
Austen	26	Eliot	29	Peck	30
Chaucer	26	Bronte	29	Homer	30
Bradbury	25	Schaefer	28	Doyle	30
Armstrong	24	Austen	27	Huxley	25
Joyce	24	Salinger	26	Knowles	25
Bronte	22	Tolkien	24	Chaucer	25
Wright	22	Peck	24	Barrett	25
Remarque	22	Taylor	24	Swift	25
Tolkien	21	Shaw	24	Bronte	25
O'Neill	20	Rawls	22	Eliot	25

Cumulative percents total more than 100 in some cases because of authors with more than 1 popular book.

At one step removed from the lists as a resource, teachers and their departments can use them as a fruitful starting point for examining their assumptions about the nature and extent of the literature curriculum. For example, the canon of texts as it emerges here shows little recognition of the works of women or of minority authors. In all the settings which we examined, the lists of most frequently required books and authors were dominated by white males, with little change in overall balance from similar lists 25 or 80 years ago. Such findings lead to fundamental questions about the nature of the literary heritage for which schools claim responsibility. Is it appropriate for this heritage to remain stable and limited, providing a restricted reference point for students from diverse backgrounds? Or is it more appropriate to broaden the canon to provide a richer sampling from the variety of different literary and cultural traditions that make up the American populace? How, if the canon is so narrow, will young women and students from minority cultures develop a sense of their own place within that culture? Such questions clearly have no easy answers, but teachers and departments provide operational answers every time they choose another book to teach.

A second set of questions that these lists may help departments to address concerns the structure and sequence of the curriculum as a whole. One of the striking features of the detailed results presented in appendices 2 through 7 is that virtually every title that is taught with any frequency is taught in one or another school at each of the senior high school grades. (On the other hand, fewer than 1 percent of the schools that mentioned a specific title taught it at more than one grade within the same school.) Clearly, there is no best grade during which a book should be taught. Thus, each school can rethink its own choices, based on its own student population and its own instructional goals. In practice, there are a wide variety of factors shaping when a particular selection is taught, including the constraints of its placement within an anthology series, the importance of a title in a particular tradition, and the individual preferences of teachers assigned a particular grade level. But the fact that in the nation at large titles are assigned with considerable flexibility offers teachers and departments the opportunity to reassess their own decisions about what to teach when. Why is a particular title taught at the level it is? How does that placement interact with other features of the curriculum? Placed where it is, what kinds of activities can the text reasonably support? If it were moved to a different grade level, what advantages and disadvantages might there be?

Another set of issues raised by these results concerns the effectiveness of various recent efforts to reform the curriculum in literature. Since at least the 1960s, leaders in the profession of English teaching have tried to broaden the curriculum to include more selections by women and by minority authors. These reform efforts have relied on essentially two interrelated strategies: 1) consciousness raising, through articles and conference sessions highlighting the problem and its effects; and 2) resource development, including a long list of bibliographies of alternative works and a variety of suggestions about how they might best be taught. Yet the results of the present study suggest that 20 years of these strategies have been ineffective. The factors that shape the curriculum have been too strong to be offset by the conscious-raising and resource development activities that have taken place so far. New strategies are obviously needed, perhaps strategies that focus on asking teachers to read and discuss specific titles during preservice coursework, inservice workshops, and department discussion groups, so that teachers can gain the familiarity with alternative texts that they now have with the texts that dominate the lists. Such direct experiences with new books might in turn lead teachers to find their own ways to introduce these texts into their classes.

The picture that is presented here is incomplete along a number of significant dimensions. It is important to remember that this survey, and the lists that result, only asked aboutbook-length works, not about the many anthologized selections of short stories, poems, and essays that complement the individual book-length titles. The distribution of favorite authors, of works by women, and of minority literature might look somewhat different if the full range of selections were examined. Other studies from the Literature Center will clarify this larger picture.

The second point to remember is that the lists reflect titles required of all students in any class within a school, not of all students who take English. Thus the curriculum experienced by any given student is likely to look different from that implied in these lists; for most, it is likely to be considerably narrower. On the other hand, the lists do not include the books that students read independently, either for school or on their own. In that sense, the literary experience of American school children is likely to be considerably broader than these lists imply, at least for some children.

What the lists do reflect is the state of the high school canon--the titles and authors that for whatever reasons are most likely to find their way into the required curriculum. They thus reflect what we explictly value as the foundation of students' literary experience. With these lists in front of us, we have a more solid place to ground our current debates about what should be taught to whom, and why. Those debates will not be easily or quickly resolved. They involve fundamental questions about the nature of the literary and cultural experiences that students should share, as well as the degree of differentiation that is necessary if all students are to be able to claim a place and an identity within the works that they read. The debates also involve fundamental pedagogical questions about the most effective means to help all students develop an appreciation for and competence in the reading of literature.

With these lists before us, it is time for such debates to begin.

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Appendices

1. Procedures
2. Titles Taught in 5 Percent or more of Public Schools, by Grade and Track, Grades 7-12
3. Titles Taught in 5 Percent or more of Catholic Schools, by Grade and Track, Grades 9-12
4. Titles Taught in 5 Percent or more of Independent Schools, by Grade and Track, Grades 9-12
5. Titles Taught in Less Than 5 Percent of Public Schools, Grades 7-12
6. Titles Taught in Less Than 5 Percent of Catholic Schools, Grades 9-12
7. Titles Taught in Less Than 5 Percent of Independent Schools, Grades 9-12
8. The Survey Instrument

Appendix 1

Procedures

Instrumentation

The survey instrument used by Anderson (1964) was addressed to department heads and consisted of a request to list "for each grade in your school the major works of literature which all students in any English class study." Additional examples were given of works to be listed (novels, full-length plays, book-length poems, complete volumes of essays by a single author, complete volumes of short stories by a single author, and full-length biographies and autobiographies), as well as of works not to be listed (anthologies, selections from longer works, abridgments of longer works, retellings of original works, one-act plays, poems of less than book length, single essays, single short stories, anything less than a complete book). For each grade level, space was then provided for listing each work, including author, title, and number of classes studying the work. The survey also asked for the total number of English classes and total number of students taking English at each grade.

For the present survey, we used the same instructions and requested the same information in the same format. In addition, we asked for information on the assignment of works to tracks (specified as advanced, average, lower, or mixed groups), and on the number of students and classes reading each work in each track. A final section was added at the end of the survey asking for information on the student body (percent of minority students, percent of entering students who graduate, and percent of graduates going on to college). A copy of the survey instrument is included in appendix 8.

Sample Selection

Four samples of schools were constructed with the help of Market Data Retrieval, Inc., to parallel the samples in the Anderson (1964) study: 1) public schools, Grades 7-12; 2) independent schools, Grades 9-12; 3) Catholic schools, Grades 9-12; and 4) urban public schools, Grades 7-12, from communities of 100,000 or more.

To keep the samples parallel with those drawn by Anderson, the Catholic and independent school samples were selected by choosing every nth school from the universe of schools containing at least grades 9 through 12. The public school samples, on the other hand, were drawn from two universes of schools: those containing Grade 12 and those containing Grade 8. Anderson also drew separate junior and senior high school samples, pairing them to achieve complete 7 to 12 units. In the present study, schools were not paired, but estimates of the total number of schools requiring a given title at any grade were adjusted for variations in the number of schools represented at each grade level. (Anderson originally used paired schools because of concerns about titles that might be required at more than one grade level; this in fact turned out to be a non-issue, with less than 1 percent of the schools reporting any titles required at different grades within the same school. Similar within-school results were found in the present survey.) Again following Anderson's procedures, in each case every nth school was chosen from the appropriate list of the total population of schools, with n chosen to yield the target sample size. Duplicates (arising from overlaps among the populations sampled) were eliminated with replacement during the sampling process.

To parallel procedures used by Anderson (1964), information from the urban sample was combined with that from urban schools in the regular public school sample to provide more accurate estimates of the titles required in urban communities.

Information obtained on each school in the sample included school size, type of community, region of the nation, and average per pupil expenditures on instructional materials. We also obtained the name of the current department chair, so that the surveys could be addressed to the department chair by name.

Conducting the Survey

To obtain as high a response rate as possible, the survey was conducted in several stages. An initial mailing in March 1988 to all schools was followed at four-week intervals with two follow-up mailings to nonrespondents. Because response rates in the original Anderson (1964) survey were low, a random sample from the public school sample was also selected for more intensive follow up. For this sample, those who had not responded after the second mailing were contacted by telephone to inquire about reasons for nonresponse, and to ask again for cooperation in completing the survey. Responses from this subsample were thus available to determine the extent to which nonresponses were biasing the overall results.

Response Rates

Appendix Table 1 summarizes the number of respondents and response rates for the various populations. Overall, the response rate was 21.2 percent, distributed evenly across the various main samples. The response rate for the intensive follow up sample of 65 schools, however, was 75.4 percent. Breakdowns by type of community and region (also summarized in Appendix Table 1) indicate that schools in urban centers were somewhat less likely to respond than were those from suburban or rural areas, and that those from the Southeast and West were less likely to respond than those from the Northeast and Central regions. These patterns of response parallel those in the Anderson (1964) study, although overall response rates are lower (for public schools, 21.6 percent compared with 30 percent in Anderson's study).

Appendix Table 2 summarizes other comparisons between the responding and nonresponding schools in the main samples. For school size, there were no significant differences between those that responded and those that did not, though there were large differences between the size of schools in the four samples; predictably, the urban schools were larger than those in the other samples, and the independent schools were smaller. For per pupil expenditures on instructional materials (available only for the public school samples), there were again no significant differences between responding and nonresponding schools, though (again predictably) the urban schools had significantly lower per pupil expenditures on instructional materials than did the separate sample of public schools.

Appendix Table 1
Response Rates by Sample

Sample	Sample Size	Schools Responding Number	Percent
Public Schools	1491	322	21.6
Urban Schools	285	55	19.3
Independent Schools	400	86	21.5
Catholic Schools	390	80	20.5
	(Chi-square = 0.90, ns)		
Intensive Follow Up Sample	65	49	75.4
Type of Community			
Suburban	707	157	22.2
Urban	952	178	18.7
Small town/rural	904	208	23.0
	(Chi-square = 5.81, $p < .05$)		
Region			
Northeast	631	130	20.6
Southeast	480	85	17.7
Central	780	202	25.9
West	620	126	18.7
	(Chi-square = 16.64, $p < .001$)		

Appendix Table 2
Characteristics of Responding and Nonresponding Schools

	Respondents	Nonrespondents
Average School Size		
Public schools	809	762
Urban schools	859	864
Independent schools	239	227
Catholic schools	527	532
Average Per Pupil Expenditure on Instructional Materials ($)		
Public schools	64	64
Urban schools	60	62

ANOVAS	df	F	p
School Size			
Type of School	3	149.24	.001
Response (yes/no)	1	1.42	ns
Interaction	3	0.31	ns
Error	2566		
Expenditure			
Type of School	1	5.41	.020
Response (yes/no)	1	0.11	ns
Interaction	1	0.70	ns
Error	1671		

Intensive Follow-up Sample

From the original public school sample of 1491 public schools, 65 were chosen for intensive follow up to allow us to estimate the bias introduced by the low response rates that occurred both in the original Anderson (1964) study and in the replication. Fifteen of these schools (23.1 percent) responded to the initial round of the survey; telephone calls to the remaining 50 schools suggested a number of factors that influenced the response rate. These included district policies that required all research activities to be previously screened by the district office; the press of other activities, particularly late in the school year; and an uneasiness that the study might be part of an attempt by William Bennett, then Secretary of Education, to develop and impose a national curriculum of "classic" texts. (The latter concern was apparently fostered by our cover letter, which pointed out that the Literature Center was sponsored by the Department of Education.) The one substantive problem raised by respondents in the follow-up study related to the availability of the information requested: some departments did not have comprehensive lists, by track, of the materials that students were being asked to read, and did not have time to compile them for us.

As a check on the bias introduced by the nonrespondents, results from the intensive follow-up sample were separately compiled. This allowed us to look separately at the titles required in the 288 public schools that responded to the initial surveys, and the 34 schools (Grades 9-12) that responded only after the telephone follow up. (The overall response rate for the intensive follow up sample was 75.4 percent, representing 15 schools that responded initially and an additional 34 schools that responded after the follow up telephone calls.) To estimate the extent of bias introduced by the low response rates, we calculated a Pearson correlation between the percent of schools requiring each of the 194 titles required by 5 percent or more of the schools in either sample. The overall r was .94, reflecting a high degree of similarity in responses in the two samples. Correlations by grade level were also high: .86 for grade 9, .90 grade for 10, .92 for grade 11, and .87 for grade 12.

Approaching the problem in a different way, z-scores were used to compare the number of schools requiring each title as estimated from the two samples (the main sample, with a response rate of 21.6 percent, and the intensively followed-up sample, with a response rate of 75.4 percent). For the titles required in 30 percent or more of the schools, there were no significant differences in the proportion of schools requiring that the title be taught ($p < .05$); of those required in 10 percent or more, only 1 differed significantly (Billy Budd, which was required in 14 percent of the main sample and 33 percent of the follow up sample). As will be apparent in examining the results of the study, the stability in results in the intensive follow up study foreshadows considerable stability across independent samples in the study as a whole.

Although the response rate for the main samples in this study was not ideal, these comparisons lead us to believe that the bias introduced by the nonrespondents is relatively small. Because there were few differences in the proportion of schools requiring each title in the main sample (with a response rate of 21.6 percent) and the intensive follow up sample (with a response rate of 75.4 percent), results from the two samples were pooled for the remainder of the analyses discussed in this report.

Treatment of Data

In order to develop an accurate picture of the titles that were required in various samples for different groups of students, all of the responses had to be carefully checked and verified before being entered into a comprehensive computer database. Inaccuracies in titles and authors were common and had to be resolved using Books in Print and library catalog listings in order to insure that slight variations in wording or spelling did not lead to the same title being treated as different during the analysis. For each school, every title and author cited was separately entered for each grade level, together with information on the number of students and classes for whom the title was required. To provide rankings that were as informative as possible, different editions or versions of the same work were combined rather than treated separately. Thus references to Oedipus, Oedipus Rex, and Oedipus the King were combined as Oedipus Rex. Similarly, Anne Frank was widely taught both in the original Diary of a Young Girl and in Goodrich's play based on the book, The Diary of Anne Frank; in estimating the popularity of this title, the two versions were combined. If alternate editions had not been combined in this way, the popularity of several relatively widespread titles would have been underestimated.

Using the computer database, lists were compiled summarizing the relative popularity of the titles and authors reported by the schools. For lists of titles, these are expressed as percentages of schools requiring that at least some students read the titles. For authors, they are expressed as the cumulative percentage of schools requiring each title; in this case, a popular author (e.g., Shakespeare) may total more than 100 percent. In both cases, when a particular title is repeated at a second grade level within the same school, it is included in the grade level totals but is included only once in the overall total. Thus the totals given for "all schools" is sometimes less than the sum of the percentages at each grade level.

For overall comparisons across offerings in different samples, Pearson product-moment correlations were computed between the percentages for each title or author in these summary listings. To compare the prevalence of particular titles in different lists, z-scores were calculated, including a correction for continuity. When frequencies were very low in any of the samples being compared, Fisher's Exact Test was used instead.

Appendix 2

Titles Taught in 5 Percent or More of Public Schools, by Grade and Track, Grades 7-12

Title	Author	All	7	8	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	28	1	0	2	1	6	19	15	11	3	8
ACROSS FIVE APRILS	HUNT	18	4	11	0	2	0	0	7	8	1	5
ALAS, BABYLON	FRANK	7	0	0	1	3	2	1	1	4	1	2
ALL QUIET ON THE WESTERN FRONT	REMARQUE	15	0	0	1	5	1	9	8	7	5	4
AND THEN THERE WERE NONE	CHRISTIE	12	4	2	3	0	0	2	4	4	4	2
ANIMAL FARM	ORWELL	51	3	6	14	9	4	17	19	22	9	19
ANTIGONE	SOPHOCLES	28	0	1	5	5	1	17	18	9	2	4
APRIL MORNING	FAST	12	2	3	1	3	3	0	3	3	4	4
AS I LAY DYING	FAULKNER	8	0	0	0	0	4	4	7	2	1	1
BEOWULF	UNKNOWN	12	0	1	0	0	1	10	8	4	4	5
BEYOND THE HORIZON	HENERY	5	0	0	0	0	4	1	1	2	1	2
BILLY BUDD	MELVILLE	14	0	0	0	2	8	3	8	2	1	3
BLACK BOY	WRIGHT	7	0	0	0	2	5	0	4	3	2	1
BLESS THE BEASTS AND CHILDREN	SWARTHOUT	11	1	1	3	4	2	0	2	4	3	6
BRAVE NEW WORLD	HUXLEY	19	0	0	0	0	2	16	9	10	1	5
BRIDGE OF SAN LUIS REY	WILDER	6	0	1	0	3	2	0	3	1	1	1
CALL OF THE WILD	LONDON	51	22	14	10	1	4	2	15	21	13	12
CANTERBURY TALES	CHAUCER	12	0	0	0	1	1	10	8	5	1	2
CATCHER IN THE RYE	SALINGER	26	0	0	0	8	10	8	15	10	8	7
CAY	TAYLOR	7	6	1	0	0	0	0	1	3	4	3
CHOCOLATE WAR	CORMIER	11	0	1	3	2	2	3	3	6	4	2
CHRISTMAS CAROL	DICKENS	20	15	2	2	0	0	0	5	8	6	6
CONTENDER	LIPSYTE	10	1	2	3	3	2	0	1	4	6	3
CRIME AND PUNISHMENT	DOSTOYEVSKY	8	0	0	0	0	0	8	6	0	1	1
CRUCIBLE	MILLER	47	1	2	0	6	36	3	28	18	5	14
CRY, THE BELOVED COUNTRY	PATON	8	0	0	0	2	1	6	6	3	1	1
CYRANO DE BERGERAC	ROSTAND	9	0	0	0	5	0	4	5	3	1	3
DANDELION WINE	BRADBURY	5	0	0	0	4	0	0	2	1	1	2
DAY NO PIGS WOULD DIE	PECK	22	6	8	4	2	0	0	6	8	10	8
DEATH BE NOT PROUD	GUNTHER	10	1	1	2	3	2	2	4	4	3	2
DEATH OF A SALESMAN	MILLER	36	0	0	0	5	21	10	20	15	5	12
DEATHWATCH	WHITE	6	1	1	1	1	1	2	0	1	2	5
DIARY OF A YOUNG GIRL	FRANK	56	2	34	9	8	1	1	20	22	12	25
DOLL'S HOUSE	IBSEN	12	0	0	0	1	1	10	8	3	1	2
DR. JEKYLL AND MR. HYDE	STEVENSON	5	0	1	0	2	1	2	2	1	1	3
ETHAN FROME	WHARTON	17	0	0	1	3	12	2	10	8	2	5
FAHRENHEIT 451	BRADBURY	20	1	3	5	4	3	5	10	8	4	5
FAREWELL TO ARMS	HEMINGWAY	12	0	0	0	0	7	5	7	4	2	4
FLOWERS FOR ALGERNON	KEYES	18	1	2	2	6	2	4	6	6	6	6
GLASS MENAGERIE	WILLIAMS	24	0	0	2	5	15	3	12	8	4	12
GOOD EARTH	BUCK	15	1	1	3	5	4	2	9	4	3	2
GRAPES OF WRATH	STEINBECK	28	0	0	0	5	21	2	15	9	2	8
GREAT EXPECTATIONS	DICKENS	44	1	2	32	4	2	3	25	16	4	13
GREAT GATSBY	FITZGERALD	54	0	0	1	4	39	11	31	24	2	14
GULLIVER'S TRAVELS	SWIFT	10	0	0	0	1	0	9	7	2	1	2
HAMLET	SHAKESPEARE	56	0	1	0	2	9	45	34	15	5	17

Title	Author	All	7	8	9	10	11	12	TOP	MID	LOW	MIX
HEART OF DARKNESS	CONRAD	13	0	0	0	0	0	13	7	3	0	3
HIROSHIMA	HERSEY	7	0	0	3	2	2	0	3	2	3	3
HOBBIT	TOLKIEN	16	3	4	4	2	2	3	5	6	4	6
HOUND OF THE BASKERVILLES	DOYLE	18	2	7	6	0	0	2	7	8	3	3
HUCKLEBERRY FINN	TWAIN	78	4	4	5	14	43	9	38	36	10	30
HUMAN COMEDY	SAROYAN	6	0	2	4	0	0	0	3	3	3	3
I AM THE CHEESE	CORMIER	8	0	2	2	3	0	1	2	3	4	1
I HEARD THE OWL CALL MY NAME	CRAVEN	6	0	0	2	2	0	2	2	2	3	3
ILIAD	HOMER	5	0	0	2	0	0	3	3	1	2	3
IMPORTANCE OF BEING EARNEST	WILDE	6	0	0	0	0	0	5	3	1	1	2
INCREDIBLE JOURNEY	BURNFORD	7	6	1	0	0	0	0	0	3	4	1
INFERNO	DANTE	5	0	0	0	0	0	4	4	0	0	1
INHERIT THE WIND	LAWRENCE	10	0	0	2	3	5	0	5	6	1	3
JANE EYRE	BRONTE	16	1	1	2	4	3	8	9	6	0	3
JOHNNY TREMAIN	FORBES	21	8	10	1	0	1	0	7	6	6	7
JULIUS CAESAR	SHAKESPEARE	71	0	1	5	64	2	0	34	36	13	32
JUNGLE	SINCLAIR	6	0	0	0	1	5	0	4	1	0	2
KING LEAR	SHAKESPEARE	11	0	0	0	2	2	8	6	2	0	3
LIGHT IN THE FOREST	RICHTER	24	5	11	5	2	2	0	7	9	8	8
LILIES OF THE FIELD	BARRETT	6	1	2	2	0	0	0	2	2	3	1
LORD OF THE FLIES	GOLDING	56	1	1	8	23	5	19	28	25	8	19
MACBETH	SHAKESPEARE	81	0	0	2	7	16	56	44	40	17	27
MARTIAN CHRONICLES	BRADBURY	6	0	0	2	2	1	0	1	2	2	2
MEDEA	EURIPIDES	10	0	0	1	6	0	4	5	3	1	3
MERCHANT OF VENICE	SHAKESPEARE	10	0	1	2	2	2	3	6	1	1	3
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	18	1	4	4	2	1	6	11	6	1	2
MIRACLE WORKER	GIBSON	32	5	3	18	3	3	0	10	15	8	12
MOBY DICK	MELVILLE	8	0	0	0	1	6	2	4	2	1	2
MURDER IN THE CATHEDRAL	ELIOT	5	0	0	0	0	0	5	4	0	0	0
MY ANTONIA	CATHER	11	0	2	2	2	4	0	5	2	2	6
MYTHOLOGY	HAMILTON	18	1	2	4	4	0	6	9	2	0	8
NATIVE SON	WRIGHT	8	1	0	0	1	4	3	4	2	1	6
NIGHT	WIESEL	6	0	1	1	2	2	2	2	3	1	3
NO PROMISES IN THE WIND	HUNT	7	1	5	0	2	0	0	4	5	3	0
ODYSSEY	HOMER	29	1	2	14	5	2	6	18	7	3	9
OEDIPUS REX	SOPHOCLES	21	0	1	2	4	0	16	14	4	2	6
OF MICE AND MEN	STEINBECK	60	0	2	11	19	23	5	19	27	25	26
OLD MAN AND THE SEA	HEMINGWAY	46	4	4	8	10	18	3	19	16	10	20
OLD YELLER	GIPSON	9	8	1	0	0	0	0	0	4	5	2
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	7	0	0	0	0	0	6	4	1	0	3
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	7	0	0	0	2	2	4	3	3	2	3
ORDINARY PEOPLE	GUEST	6	0	0	1	0	2	3	2	2	2	1
OTHELLO	SHAKESPEARE	20	0	0	0	1	5	13	14	4	1	3
OUR TOWN	WILDER	44	0	1	2	10	30	2	18	22	10	19
OUTSIDERS	HINTON	39	12	11	8	5	1	1	7	14	23	10
OX-BOW INCIDENT	CLARK	6	0	1	2	2	2	0	2	1	2	2
PEARL	STEINBECK	64	8	8	16	31	2	0	23	31	21	26
PIGMAN	ZINDEL	38	8	12	11	4	3	0	8	16	14	13
PORTRAIT OF THE ARTIST AS A YOUNG MAN	JOYCE	8	0	0	0	0	0	7	6	0	1	1
PRIDE AND PREJUDICE	AUSTEN	10	0	1	0	0	2	6	6	4	1	2

Title	Author	All	7	8	9	10	11	12	TOP	MID	LOW	MIX
PRINCE AND THE PAUPER	TWAIN	12	1	9	1	0	0	0	6	5	1	3
PYGMALION	SHAW	21	0	1	0	2	2	18	12	10	4	6
RAISIN IN THE SUN	HANSBERRY	19	0	2	3	7	4	2	7	8	8	6
RED BADGE OF COURAGE	CRANE	47	1	1	3	6	32	5	22	20	9	14
RED PONY	STEINBECK	31	15	8	4	2	2	0	7	12	10	8
RETURN OF THE NATIVE	HARDY	10	0	0	0	0	0	9	7	2	0	1
ROLL OF THUNDER, HEAR MY CRY	TAYLOR	9	4	5	0	0	0	0	3	3	1	3
ROMEO AND JULIET	SHAKESPEARE	90	1	6	76	6	1	1	44	42	17	39
RUMBLE FISH	HINTON	6	1	1	2	1	1	0	1	1	5	2
SCARLET LETTER	HAWTHORNE	62	0	0	0	8	52	3	34	23	5	21
SEPARATE PEACE	KNOWLES	48	0	3	7	19	12	8	21	20	6	12
SHANE	SCHAEFER	28	7	9	4	7	0	1	4	8	11	15
SHORT STORIES OF EDGAR ALLAN POE	POE	10	1	2	1	2	3	1	4	5	4	2
SHORT STORIES OF HAWTHORNE	HAWTHORNE	5	0	1	1	2	2	0	2	2	2	2
SILAS MARNER	ELIOT	15	0	0	2	10	0	3	5	8	1	8
SOUNDER	ARMSTRONG	15	9	2	2	2	0	0	2	4	8	4
STRANGER	CAMUS	11	0	0	0	0	0	10	7	2	0	2
STREETCAR NAMED DESIRE	WILLIAMS	7	0	0	0	0	4	3	4	4	2	1
SUMMER OF MY GERMAN SOLDIER	GREENE	7	1	4	0	2	0	0	2	1	4	3
TALE OF TWO CITIES	DICKENS	41	1	1	12	10	2	16	24	13	4	12
TAMING OF THE SHREW	SHAKESPEARE	11	1	2	0	1	3	4	7	1	1	3
TESS OF THE D'URBERVILLES	HARDY	11	0	0	0	0	1	10	6	4	0	3
THAT WAS THEN, THIS IS NOW	HINTON	11	1	4	3	2	1	0	1	3	7	3
TIME MACHINE	WELLS	5	1	2	0	2	0	0	2	3	1	1
TO KILL A MOCKINGBIRD	LEE	74	1	4	16	29	21	4	35	30	13	29
TOM SAWYER	TWAIN	32	15	9	4	2	2	0	12	15	9	9
TREASURE ISLAND	STEVENSON	16	9	5	1	0	0	0	4	6	2	4
TWELVE ANGRY MEN	ROSE	13	1	5	2	4	2	0	5	6	5	6
WAITING FOR GODOT	BECKETT	5	0	0	0	0	0	5	3	2	1	1
WATERSHIP DOWN	ADAMS	6	1	1	0	1	0	1	3	1	1	1
WEST SIDE STORY	BERNSTEIN	14	0	2	7	0	2	2	6	7	5	6
WHEN THE LEGENDS DIE	BORLAND	16	0	1	6	6	2	1	6	6	5	8
WHERE THE LILIES BLOOM	CLEAVER	8	6	1	1	0	0	0	2	3	4	2
WHERE THE RED FERN GROWS	RAWLS	21	11	6	3	0	0	0	7	9	8	3
WHITE FANG	LONDON	5	3	1	0	0	0	0	3	2	0	1
WITCH OF BLACKBIRD POND	SPEARE	7	4	2	0	0	0	0	2	3	2	2
WUTHERING HEIGHTS	BRONTE	26	0	1	0	2	5	18	12	9	1	8
YEARLING	RAWLINGS	6	1	2	2	1	0	0	2	2	2	2

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 3

Titles Taught in 5 Percent or More of Catholic Schools, by Grade and Track, Grades 9-12

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	26	0	5	6	14	16	23	5	6
ALL MY SONS	MILLER	9	0	3	2	4	5	3	0	6
ALL QUIET ON THE WESTERN FRONT	REMARQUE	9	1	1	4	3	4	8	2	0
ALL THE KING'S MEN	WARREN	5	0	3	1	1	5	0	0	0
ANIMAL FARM	ORWELL	40	18	8	11	5	18	30	23	13
ANNA KARENINA	TOLSTOY	7	0	1	0	5	7	3	0	0
ANTHEM	RAND	5	0	4	1	0	1	4	2	3
ANTIGONE	SOPHOCLES	31	8	4	1	18	25	20	12	10
BELL JAR	PLATH	5	0	1	0	4	1	3	0	3
BEOWULF	UNKNOWN	9	2	1	2	3	7	3	0	6
BILLY BUDD	MELVILLE	10	0	3	5	4	9	8	0	0
BLACK BOY	WRIGHT	8	0	3	2	3	4	8	2	3
BRAVE NEW WORLD	HUXLEY	22	0	1	9	13	13	18	2	6
CALL OF THE WILD	LONDON	9	8	1	1	0	4	8	9	6
CANDIDE	VOLTAIRE	9	0	0	2	8	5	6	2	3
CANTERBURY TALES	CHAUCER	16	0	3	10	5	16	6	7	13
CATCH-22	HELLER	6	0	0	2	4	7	3	0	0
CATCHER IN THE RYE	SALINGER	43	6	18	15	9	29	29	14	29
CHOCOLATE WAR	CORMIER	8	4	0	4	0	5	6	0	3
CHOSEN	POTOK	9	1	6	0	1	9	4	0	0
CONNECTICUT YANKEE IN KING ARTHUR'S COURT	TWAIN	5	1	1	1	3	0	4	2	6
COUNT OF MONTE CRISTO	DUMAS	6	4	1	0	1	5	3	0	0
CRIME AND PUNISHMENT	DOSTOYEVSKY	25	0	0	2	22	22	2	0	6
CRUCIBLE	MILLER	42	0	23	17	3	37	21	9	23
CRY, THE BELOVED COUNTRY	PATON	9	1	0	2	5	4	6	0	6
CRYSTAL CAVE	STEWART	5	0	0	4	1	5	2	0	0
CYRANO DE BERGERAC	ROSTAND	5	0	1	0	4	3	2	0	6
DAVID COPPERFIELD	DICKENS	5	0	0	2	3	4	3	0	0
DEATH BE NOT PROUD	GUNTHER	10	4	4	2	0	7	8	0	3
DEATH OF A SALESMAN	MILLER	29	0	13	7	9	22	17	7	10
DEMIAN	HESSE	5	0	0	2	3	1	3	0	3
DIARY OF A YOUNG GIRL	FRANK	10	8	3	0	1	7	4	2	6
DOCTOR FAUSTUS	MARLOWE	6	0	0	1	5	7	2	0	0
DOLL'S HOUSE	IBSEN	18	0	1	0	17	13	15	0	0
DR. JEKYLL AND MR. HYDE	STEVENSON	5	0	0	2	4	0	6	2	0
DUBLINERS	JOYCE	5	0	0	1	4	5	0	0	0
ENEMY OF THE PEOPLE	IBSEN	6	1	1	1	3	5	2	2	0
ETHAN FROME	WHARTON	16	0	9	7	1	13	8	2	10
FAHRENHEIT 451	BRADBURY	9	4	4	2	0	4	4	7	0
FAREWELL TO ARMS	HEMINGWAY	22	0	4	9	9	16	8	0	10
FELLOWSHIP OF THE RING	TOLKIEN	6	1	0	4	3	4	6	2	0
FLOWERS FOR ALGERNON	KEYES	8	5	3	0	0	4	6	0	6
FRANKENSTEIN	SHELLEY	17	1	0	6	10	10	15	2	3
GLASS MENAGERIE	WILLIAMS	30	0	13	16	3	20	26	7	26
GOOD EARTH	BUCK	6	1	3	2	0	5	3	0	0
GRAPES OF WRATH	STEINBECK	39	1	13	18	7	32	18	0	16

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
GREAT EXPECTATIONS	DICKENS	38	18	4	10	8	28	27	9	6
GREAT GATSBY	FITZGERALD	64	0	23	32	13	47	46	12	39
GULLIVER'S TRAVELS	SWIFT	15	0	0	6	9	13	12	5	0
HAMLET	SHAKESPEARE	60	1	0	11	50	49	30	7	26
HARD TIMES	DICKENS	10	0	1	2	7	7	8	5	0
HEART IS A LONELY HUNTER	MCCULLERS	8	1	3	1	4	5	9	0	0
HEART OF DARKNESS	CONRAD	22	0	1	6	14	18	4	0	3
HEDDA GABLER	IBSEN	8	0	0	2	5	4	9	2	0
HIROSHIMA	HERSEY	8	2	4	1	0	3	4	0	3
HOBBIT	TOLKIEN	15	8	1	5	4	8	14	9	3
HOUND OF THE BASKERVILLES	DOYLE	11	10	1	0	0	4	6	5	10
HUCKLEBERRY FINN	TWAIN	76	10	33	32	4	49	59	21	36
I KNOW WHY THE CAGED BIRD SINGS	ANGELOU	9	1	0	4	5	4	4	0	10
I NEVER SANG FOR MY FATHER	ANDERSON	5	0	1	4	0	1	6	2	3
ILIAD	HOMER	6	0	1	1	4	7	2	2	0
IMPORTANCE OF BEING EARNEST	WILDE	9	0	1	5	3	8	6	2	3
INFERNO	DANTE	8	0	0	1	7	8	4	5	0
INHERIT THE WIND	LAWRENCE	8	4	4	0	1	7	6	2	6
JANE EYRE	BRONTE	28	5	10	4	10	26	21	2	3
JULIUS CAESAR	SHAKESPEARE	54	10	38	2	3	32	35	28	45
JUNGLE	SINCLAIR	6	0	1	5	0	5	4	2	0
KING LEAR	SHAKESPEARE	10	0	0	0	12	8	3	0	6
LION, THE WITCH AND THE WARDROBE	LEWIS	5	5	0	0	0	3	6	7	0
LORD JIM	CONRAD	5	0	1	0	4	5	2	0	3
LORD OF THE FLIES	GOLDING	52	10	14	12	16	30	33	7	29
MACBETH	SHAKESPEARE	70	0	8	31	32	53	48	23	42
MADAME BOVARY	FLAUBERT	6	0	0	2	4	5	2	0	3
MAN FOR ALL SEASONS	BOLT	12	0	1	0	10	9	11	2	3
MARTIAN CHRONICLES	BRADBURY	9	2	0	2	5	3	9	0	0
MAYOR OF CASTERBRIDGE	HARDY	9	0	3	2	4	7	3	0	3
MEDEA	EURIPIDES	9	1	5	1	1	5	8	2	3
MEMBER OF THE WEDDING	MCCULLERS	5	1	3	0	1	3	3	0	3
MERCHANT OF VENICE	SHAKESPEARE	30	22	6	0	3	20	21	5	23
METAMORPHOSIS	KAFKA	8	0	0	2	7	4	8	2	0
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	13	4	3	4	3	9	4	0	13
MIRACLE WORKER	GIBSON	13	13	0	0	0	4	11	5	6
MISERABLES	HUGO	5	0	1	2	1	4	2	0	3
MOBY DICK	MELVILLE	9	0	5	2	3	7	2	0	6
MY ANTONIA	CATHER	14	1	4	6	4	10	12	0	6
MYTHOLOGY	HAMILTON	12	2	3	2	5	9	9	7	6
NATIVE SON	WRIGHT	10	0	4	6	0	8	8	2	3
NIGHT	WIESEL	5	0	1	1	3	4	0	2	6
ODYSSEY	HOMER	31	13	6	4	8	22	15	7	13
OEDIPUS REX	SOPHOCLES	42	3	4	2	33	35	23	11	6
OF MICE AND MEN	STEINBECK	56	19	18	17	5	32	35	33	42
OLD MAN AND THE SEA	HEMINGWAY	33	15	14	5	3	16	30	19	13
OLIVER TWIST	DICKENS	11	6	1	1	3	9	3	0	3
ON THE BEACH	SHUTE	5	0	1	2	1	0	2	5	3
ONCE AND FUTURE KING	WHITE	16	0	4	9	4	16	9	2	0
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	10	1	1	2	5	5	6	2	0

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	12	0	1	4	8	4	11	0	3
ORDINARY PEOPLE	GUEST	10	2	0	2	5	5	4	0	10
OTHELLO	SHAKESPEARE	21	0	3	4	14	14	8	0	10
OUR TOWN	WILDER	29	4	13	12	1	18	24	5	13
OUTSIDERS	HINTON	13	11	0	1	0	3	8	14	10
PEARL	STEINBECK	30	19	12	1	0	14	24	26	10
PIGMAN	ZINDEL	9	8	0	1	0	4	4	9	3
PLAGUE	CAMUS	9	0	1	0	8	8	2	0	3
PORTRAIT OF THE ARTIST ...	JOYCE	17	0	1	1	16	14	4	0	0
POWER AND THE GLORY	GREENE	10	0	0	2	8	5	11	2	0
PRIDE AND PREJUDICE	AUSTEN	33	0	4	12	18	29	20	2	6
PRINCE AND THE PAUPER	TWAIN	6	5	1	0	0	3	6	2	3
PYGMALION	SHAW	12	0	0	4	9	8	8	5	3
RAISIN IN THE SUN	HANSBERRY	20	6	6	5	3	10	11	9	13
REBECCA	DU MAURIER	8	0	4	1	3	4	8	2	0
RED BADGE OF COURAGE	CRANE	33	2	17	16	0	28	24	12	13
RED PONY	STEINBECK	8	5	1	1	0	1	3	9	3
RETURN OF THE NATIVE	HARDY	6	0	0	4	3	5	4	0	0
ROMEO AND JULIET	SHAKESPEARE	63	53	5	2	3	38	50	23	42
ROSENCRANTZ AND GUILDENSTERN ARE DEAD	STOPPARD	5	0	0	1	4	4	2	0	0
SCARLET LETTER	HAWTHORNE	70	0	33	35	5	51	42	2	42
SEPARATE PEACE	KNOWLES	47	15	23	4	5	24	36	9	32
SHANE	SCHAEFER	6	2	3	1	1	1	3	9	0
SHORT STORIES OF E.S. POE	POE	5	0	3	2	1	1	6	0	0
SIDDHARTHA	HESSE	12	0	0	1	10	9	6	2	3
SILAS MARNER	ELIOT	8	2	4	0	1	7	4	0	3
SONS AND LOVERS	LAWRENCE	6	0	0	1	5	7	0	0	0
STRANGER	CAMUS	14	0	1	2	10	12	6	0	0
STREETCAR NAMED DESIRE	WILLIAMS	14	0	4	4	8	7	9	2	6
SUMMER OF MY GERMAN SOLDIER	GREENE	5	2	0	1	1	3	3	0	3
SUN ALSO RISES	HEMINGWAY	15	0	1	10	7	10	3	0	23
TALE OF TWO CITIES	DICKENS	41	1	10	16	14	30	26	7	13
TAMING OF THE SHREW	SHAKESPEARE	9	0	4	1	5	5	6	2	6
TEMPEST	SHAKESPEARE	8	0	0	0	8	4	2	0	6
TEN LITTLE INDIANS	CHRISTIE	5	1	0	1	3	3	4	0	3
TESS OF THE D'URBERVILLES	HARDY	12	0	0	4	9	7	8	0	0
TIME MACHINE	WELLS	10	6	0	2	3	4	8	9	0
TO KILL A MOCKINGBIRD	LEE	67	39	18	6	4	38	58	19	36
TOM SAWYER	TWAIN	6	4	1	1	0	1	6	0	0
TREE GROWS IN BROOKLYN	SMITH	5	1	3	0	1	1	6	2	0
TURN OF THE SCREW	JAMES	5	1	3	0	1	4	3	0	0
TWELVE ANGRY MEN	ROSE	5	2	3	0	0	4	4	2	3
WAITING FOR GODOT	BECKETT	10	0	0	0	10	9	3	0	0
WALDEN	THOREAU	5	0	1	4	0	4	2	0	0
WATERSHIP DOWN	ADAMS	5	1	3	0	1	3	4	0	0
WEST SIDE STORY	BERNSTEIN	6	4	1	1	0	3	2	5	3
WHEN THE LEGENDS DIE	BORLAND	9	4	4	1	0	7	2	2	10
WUTHERING HEIGHTS	BRONTE	37	4	3	14	17	30	23	2	6

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 4

Titles Taught in 5 Percent or More of Independent Schools, by Grade and Track, Grades 9-12

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	20	0	6	5	10	11	9	0	18
ALICE IN WONDERLAND	CARROLL	6	2	0	2	4	3	0	0	10
ALL MY SONS	MILLER	8	2	2	3	4	3	9	0	8
ALL QUIET ON THE WESTERN FRONT	REMARQUE	10	3	3	2	4	11	4	7	5
ANIMAL FARM	ORWELL	22	6	9	2	6	19	16	14	10
ANTIGONE	SOPHOCLES	23	9	4	5	6	16	7	0	18
AS I LAY DYING	FAULKNER	6	0	0	3	4	8	0	0	5
BEOWULF	UNKNOWN	20	2	2	8	10	19	9	14	16
BILLY BUDD	MELVILLE	14	2	4	9	2	5	18	0	8
BLACK BOY	WRIGHT	12	6	2	5	3	8	2	14	16
BRAVE NEW WORLD	HUXLEY	10	2	2	2	8	5	2	0	13
CALL OF THE WILD	LONDON	8	6	2	0	0	0	7	7	5
CANDIDE	VOLTAIRE	8	0	0	5	4	3	0	0	13
CANTERBURY TALES	CHAUCER	20	0	2	6	13	14	13	14	18
CATCHER IN THE RYE	SALINGER	21	2	13	5	4	8	9	21	21
CHOSEN	POTOK	6	2	0	5	4	5	2	0	10
CRIME AND PUNISHMENT	DOSTOYEVSKY	6	0	0	3	6	11	0	0	5
CRUCIBLE	MILLER	26	2	12	14	4	11	22	0	21
CRY, THE BELOVED COUNTRY	PATON	12	2	3	2	6	14	4	7	5
CYRANO DE BERGERAC	ROSTAND	6	3	3	2	2	11	2	0	3
DAY NO PIGS WOULD DIE	PECK	6	3	2	2	0	0	2	7	5
DEATH OF A SALESMAN	MILLER	26	0	2	18	12	19	24	7	16
DIARY OF A YOUNG GIRL	FRANK	14	6	6	2	2	5	9	7	16
DOLL'S HOUSE	IBSEN	11	0	0	5	10	14	2	0	10
DUBLINERS	JOYCE	8	0	0	2	6	5	4	0	3
ENEMY OF THE PEOPLE	IBSEN	10	3	0	2	8	11	7	0	5
ETHAN FROME	WHARTON	8	2	4	3	2	3	4	14	5
FAHRENHEIT 451	BRADBURY	9	0	6	0	3	5	7	7	0
FAREWELL TO ARMS	HEMINGWAY	9	0	2	6	3	3	4	0	10
FLOWERS FOR ALGERNON	KEYES	8	4	3	0	0	0	9	0	3
FRANKENSTEIN	SHELLEY	9	0	2	5	4	0	11	0	8
GLASS MENAGERIE	WILLIAMS	24	3	6	14	8	11	24	0	18
GRAPES OF WRATH	STEINBECK	24	0	6	12	9	22	11	0	18
GREAT EXPECTATIONS	DICKENS	28	18	2	5	8	11	18	0	24
GREAT GATSBY	FITZGERALD	49	0	6	35	10	27	33	7	37
GRENDEL	GARDNER	8	2	2	2	3	5	4	14	3
GULLIVER'S TRAVELS	SWIFT	12	0	2	3	9	8	7	0	10
HAMLET	SHAKESPEARE	51	0	8	15	33	43	29	14	34
HARD TIMES	DICKENS	6	0	2	2	3	3	2	0	5
HEART OF DARKNESS	CONRAD	16	0	3	2	12	22	13	0	3
HENRY IV, PART I	SHAKESPEARE	6	0	3	3	3	0	2	0	16
HOBBIT	TOLKIEN	6	4	2	0	0	0	2	0	8
HOUND OF THE BASKERVILLES	DOYLE	6	4	0	0	2	0	4	0	5
HUCKLEBERRY FINN	TWAIN	56	2	16	37	8	35	49	21	29
I KNOW WHY THE CAGED BIRD SINGS	ANGELOU	9	2	3	3	2	5	4	7	5

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
ILIAD	HOMER	8	0	2	2	4	14	4	0	3
IMPORTANCE OF BEING EARNEST	WILDE	6	0	2	2	4	0	4	7	5
INHERIT THE WIND	LAWRENCE	8	3	0	5	0	5	7	7	0
JANE EYRE	BRONTE	10	8	0	0	3	0	4	7	10
JULIUS CAESAR	SHAKESPEARE	42	13	28	0	2	19	44	0	18
JUNGLE	SINCLAIR	6	0	0	6	3	5	4	0	5
KING LEAR	SHAKESPEARE	20	0	0	8	15	11	11	7	16
LIGHT IN THE FOREST	RICHTER	8	2	3	3	0	0	7	0	5
LORD OF THE FLIES	GOLDING	34	13	13	2	6	16	31	21	18
MACBETH	SHAKESPEARE	74	3	16	17	42	40	42	14	63
MAN FOR ALL SEASONS	BOLT	6	0	2	2	4	3	2	0	8
MAYOR OF CASTERBRIDGE	HARDY	9	0	2	2	8	11	2	7	5
MERCHANT OF VENICE	SHAKESPEARE	17	4	4	5	3	11	13	0	5
METAMORPHOSIS	KAFKA	12	0	2	6	4	11	7	0	3
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	17	3	9	3	3	3	11	0	16
MIRACLE WORKER	GIBSON	13	13	0	0	0	5	9	0	8
MOBY DICK	MELVILLE	6	0	2	5	2	3	0	7	10
MY ANTONIA	CATHER	6	2	0	3	3	3	2	0	8
MYTHOLOGY	HAMILTON	6	4	0	0	3	8	4	0	3
NATIVE SON	WRIGHT	9	0	3	6	2	3	7	0	10
NIGHT	WIESEL	15	10	0	3	3	14	7	21	13
ODYSSEY	HOMER	39	18	8	8	13	46	20	7	21
OEDIPUS REX	SOPHOCLES	24	2	6	5	16	24	9	0	16
OF MICE AND MEN	STEINBECK	33	10	10	11	3	14	27	43	13
OLD MAN AND THE SEA	HEMINGWAY	18	9	2	8	2	14	13	0	13
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	8	3	3	2	3	8	7	0	5
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	6	2	0	3	3	3	0	0	10
ORDINARY PEOPLE	GUEST	6	0	0	3	3	0	7	7	0
OTHELLO	SHAKESPEARE	14	2	2	9	3	5	4	0	16
OUR TOWN	WILDER	30	3	9	18	6	16	22	14	26
OUT OF THE SILENT PLANET	LEWIS	6	2	3	0	3	5	4	0	3
PEARL	STEINBECK	28	15	15	3	0	8	16	64	21
PERELANDRA	LEWIS	6	0	0	2	6	5	0	0	8
PIGMAN	ZINDEL	8	6	3	2	0	5	4	14	8
PORTRAIT OF THE ARTIST AS A YOUNG MAN	JOYCE	6	0	0	2	6	3	2	0	8
PRIDE AND PREJUDICE	AUSTEN	17	0	2	6	9	14	7	0	18
PYGMALION	SHAW	17	0	0	6	15	11	11	0	21
RAISIN IN THE SUN	HANSBERRY	11	3	3	5	3	5	11	14	3
RED BADGE OF COURAGE	CRANE	23	2	6	18	3	8	16	14	24
RED PONY	STEINBECK	6	4	0	2	0	3	7	7	0
REPUBLIC	PLATO	6	0	0	0	6	8	4	0	0
RETURN OF THE NATIVE	HARDY	6	0	0	3	3	3	4	0	3
ROMEO AND JULIET	SHAKESPEARE	66	60	8	0	2	22	49	21	58
SCARLET LETTER	HAWTHORNE	52	2	9	35	10	27	38	7	37
SEPARATE PEACE	KNOWLES	29	12	10	8	0	11	27	7	10
SILAS MARNER	ELIOT	10	4	8	0	2	5	13	0	3
SIR GAWAIN AND THE GREEN KNIGHT	UNKNOWN	9	2	3	3	3	14	9	7	3
STRANGER	CAMUS	9	0	0	6	6	8	7	0	5
SUN ALSO RISES	HEMINGWAY	8	0	0	8	2	11	4	0	5

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
TALE OF TWO CITIES	DICKENS	26	3	9	5	12	27	13	0	13
TAMING OF THE SHREW	SHAKESPEARE	9	2	4	0	4	11	4	0	3
TESS OF THE D'URBERVILLES	HARDY	15	0	0	6	12	16	11	0	10
TO KILL A MOCKINGBIRD	LEE	47	16	15	14	8	27	40	14	24
TOM SAWYER	TWAIN	6	3	3	0	0	0	7	0	8
TWELFTH NIGHT	SHAKESPEARE	9	0	0	3	6	8	4	7	3
TWELVE ANGRY MEN	ROSE	9	2	4	3	0	0	4	0	10
WAITING FOR GODOT	BECKETT	6	0	0	5	3	8	0	0	5
WALDEN	THOREAU	9	0	2	6	3	5	7	0	8
WHEN THE LEGENDS DIE	BORLAND	6	4	0	2	2	3	0	14	5
WUTHERING HEIGHTS	BRONTE	10	0	3	2	6	8	7	7	5

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 5

Titles Required in Less Than 5 Percent of Public Schools, Grades 7-12

1776	STONE
A B C MURDERS	CHRISTIE
ACCIDENTAL TOURIST	TYLER
ACORN PEOPLE	JONES
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK
ADAM BEDE	ELIOT
ADAM OF THE ROAD	GRAY
ADMIRABLE CRICHTON	BARRIE
ADVENTURES OF SHERLOCK HOLMES	DOYLE
AENEID	VIRGIL
AFTER THE FIRST DEATH	CORMIER
AGAMEMNON	AESCHYLUS
ALICE IN WONDERLAND	CARROLL
ALIEN SPRING	SCHRAFF
ALIVE	READ
ALL CREATURES GREAT AND SMALL	HERRIOT
ALL MY SONS	MILLER
ALL THE KING'S MEN	WARREN
ALL'S WELL THAT ENDS WELL	SHAKESPEARE
AMERICAN DREAM/ZOO STORY	ALBEE
AMERICAN GRAFFITI (SCREENPLAY)	LUCAS
AMERICAN TRAGEDY	DREISER
ANDERSONVILLE TRIAL	LEVITT
ANDROMEDA STRAIN	CRICHTON
ANNA AND THE KING OF SIAM	LANDON
ANNA CHRISTIE	O'NEILL
ANNA KARENINA	TOLSTOY
ANTHEM	RAND
ANTONY AND CLEOPATRA	SHAKESPEARE
APOLOGY	PLATO
ARE YOU IN THE HOUSE ALONE	PECK
ARMS AND THE MAN	SHAW
AROUND THE WORLD IN 80 DAYS	VERNE
ARROWSMITH	LEWIS,S
ARSENIC AND OLD LACE	KESSELRING
AS YOU LIKE IT	SHAKESPEARE
ASSAULT	MULISCH
ATLAS SHRUGGED	RAND
AUTOBIOGRAPHY OF BEN FRANKLIN	FRANKLIN
AUTOBIOGRAPHY OF MALCOLM X	HALEY
AUTOBIOGRAPHY OF MISS JANE PITTMAN	GAINES
AWAKENING	CHOPIN
BABBITT	LEWIS,S
BAD SEED	MARCH
BALLAD OF THE SAD CAFE	MCCULLERS
BANNER IN THE SKY	ULLMAN
BARCHESTER TOWERS	TROLLOPE
BAREFOOT IN THE PARK	SIMON
BEAR	FAULKNER
BECKET	ANOUILH
BEING THERE	KOSINSKI
BELL FOR ADANO	HERSEY
BEOWULF THE WARRIOR	SERRAILLIER
BEST CHRISTMAS PAGEANT EVER	ROBINSON
BEYOND THE DIVIDE	LASKY
BIG WAVE	BUCK
BILOXI BLUES	SIMON
BIRTHDAY MURDERER	BENNETT
BLACK LIKE ME	GRIFFIN
BLACK PEARL	O'DELL
BLACK STALLION	FARLEY
BLACK STALLION RETURNS	FARLEY
BLEAK HOUSE	DICKENS
BLESS ME, ULTIMA	ANAYA
BLINDED BY THE LIGHT	BRANCATO
BLUEST EYE	MORRISON
BOOK OF THREE	ALEXANDER
BOURNE IDENTITY	LUDLUM
BOY CAPTIVE IN CANADA	SMITH
BOY CAPTIVE OF OLD DEERFIELD	SMITH
BOY WHO COULD MAKE HIMSELF DISAPPEAR	PLATT
BREAKING AWAY	HOWARD
BRIAN PICCOLO: A SHORT SEASON	MORRIS
BRIAN'S SONG	BLINN
BRIDE COMES TO YELLOW SKY	CRANE
BRIDGE TO TERABITHIA	PATERSON
BRIDGES AT TOKO-RI	MICHENER
BRIGHTON BEACH MEMOIRS	SIMON
BROTHERS KARAMAZOV	DOSTOYEVSKY
BROTHERS OF THE HEART	BLOS
BUMBLEBEE FLIES AWAY	CORMIER
BUTTERFLY REVOLUTION	BUTLER
CAINE MUTINY	WOUK
CALL IT COURAGE	SPERRY
CAMELOT	LEARNER
CANDIDE	VOLTAIRE
CANNERY ROW	STEINBECK

CAPTAINS COURAGEOUS	KIPLING
CAT ATE MY GYMSUIT	DANZIGER
CAT ON A HOT TIN ROOF	WILLIAMS
CAT'S CRADLE	VONNEGUT
CATCH-22	HELLER
CHEAPER BY THE DOZEN	GILBRETH
CHERRY ORCHARD	CHEKHOV
CHICANO VOICES	STEINBECK
CHILDHOOD'S END	CLARKE
CHOSEN	POTOK
CIMARRON	FERBER
CIRCUS	MACLEAN
CITY BOY	WOUK
CLOCKWORK ORANGE	BURGESS
COLD RIVER	JUDSON
COLD SASSY TREE	BURNS
COLLECTED PLAYS	SHAKESPEARE
COLLECTED PLAYS OF NEIL SIMON	SIMON
COLOR PURPLE	WALKER
COMES THE BLIND FURY	SAUL
COMPLETE SONNETS AND POEMS	SHAKESPEARE
CONFESSIONS OF NAT TURNER	STYRON
CONNECTICUT YANKEE IN KING ARTHUR'S COURT	TWAIN
CONQUERING HORSE	MANFRED
CONSCIENCE PLACE	THOMPSON
COUNT OF MONTE CRISTO	DUMAS
COUNTRY OF STRANGERS	RICHTER
COURTSHIP OF MILES STANDISH	LONGFELLOW
CROSS AND THE SWITCHBLADE	WILKERSON
CRY	RAYLOR
CRYSTAL CAVE	STEWART
CURTAIN	CHRISTIE
DAISY MILLER	JAMES
DARK IS RISING	COOPER,S
DAVE'S SONG	MC KAY
DAVID COPPERFIELD	DICKENS
DAWN	WIESEL
DEAD ZONE	KING
DEATH IN THE FAMILY	AGEE
DEATH OF IVAN ILLYCH	TOLSTOY
DEATH ON THE NILE	CHRISTIE
DEATHMAN, DO NOT FOLLOW ME	BENNETT
DEERSLAYER	COOPER
DEMIAN	HESSE
DESIRE UNDER THE ELMS	O'NEILL
DETECTIVE STORY	KINGSLEY
DEVIL AND DANIEL WEBSTER	BENET
DEVIL'S DISCIPLE	SHAW
DICEY'S SONG	VOIGT
DIFFERENT ONE	COLEMAN
DINKY HOCK SHOOTS SMACK	KERR
DINNER AT THE HOMESICK RESTAURANT	TYLER
DIVINE COMEDY	DANTE
DOCTOR FAUSTUS	MARLOWE
DOCTOR ZHIVAGO	PASTERNAK
DOG SONG	PAULSEN
DOG THAT WOULDN'T BE	MOWAT
DOLPHIN ISLAND	CLARKE
DON QUIXOTE	CERVANTES
DON'T BLAME THE CHILDREN	SCHRAFF
DON'T FENCE ME IN: AN AMERICAN TEENAGER IN...	SPAAJNARD
DON'T PLAY DEAD UNTIL YOU HAVE TO	WOJCIECHOWSKA
DOVE	GRAHAM
DRACULA	STOKER
DRAGONSONG	MCCAFFREY
DREAMLAND LAKE	PECK
DUBLINERS	JOYCE
DUCHESS OF MALFI	WEBSTER
DUNE	HERBERT
DUNKER	KIDD
DURANGO STREET	BENHAM
EAGLE HAS LANDED	HIGGINS
EAST OF EDEN	STEINBECK
EDGAR ALLEN	NEUFELD
EFFECTS OF GAMMA RAYS ON MAN-IN-THE-MOON...	ZINDEL
EIGHT PLUS ONE	CORMIER
ELEPHANT MAN	POMERANCE
EMMA	AUSTEN
ENEMY OF THE PEOPLE	IBSEN
ERIC	LUND
ESCAPE FROM SOBIBOR (TELEPLAY)	WIESEL
ESCAPE FROM WARSAW	SERRAILLIER
EVANGELINE	LONGFELLOW
EVERYMAN	
EXCALIBER	KANE
EXODUS	URIS
FACING UP	BRANCATO
FAIL SAFE	BURDICK
FAR AWAY FROM ANYWHERE ELSE	LE GUIN
FAR FROM THE MADDING CROWD	HARDY
FAREWELL TO MANZANAR	HOUSTON
FAT GIRL	SACHS
FATHERS AND SONS	TURGENEV
FELLOWSHIP OF THE RING	TOLKIEN
FIDDLER ON THE ROOF	STEIN,J

FIFTH CHINESE DAUGHTER	WONG
FIRE NEXT TIME	BALDWIN
FIREWEED	WALSH
FLIGHT INTO DANGER	CADDWELL-WILSON
FOLLOW THE RIVER	THOM
FOR WHOM THE BELL TOLLS	HEMINGWAY
FORGOTTEN DOOR	KEY
FOUNTAINHEAD	RAND
FOUR ESSAYS IN CRITICISM	FRYE
FOX RUNNING	KNUDSON
FRANKENSTEIN	SHELLEY
FREEDOM TRAIN	STERLING
FRENCH LIEUTENANT'S WOMAN	FOWLES
FRIENDLY PERSUASION	WEST
FROM THE MIXED UP FILES OF MRS. BASIL E. FRAN	KONIGSBURG
FROM WHERE THE SUN NOW STANDS	GRISSO
GENTLEHANDS	KERR
GEORGE'S MOTHER	CRANE
GHOST BOY	SCHRAFF
GIANT	FERBER
GIANTS IN THE EARTH	ROLVAAG
GIFFORD ON COURAGE	GIFFORD
GILEAD	HENDERSON
GIRL WHO OWNED A CITY	NELSON
GIVING TREE	SILVERSTEIN
GLAD MAN	GONZALEZ
GO ASK ALICE	ANONYMOUS
GOING AFTER CACCIATO	O'BRIEN,T
GOOD TIMES, BAD TIMES	KIRKWOOD
GOOD-BYE, MR. CHIPS	HILTON
GOVERNMENT INSPECTOR	GOGOL
GREEK GODS	EVSLIN
GREEK MYTHS AND LEGENDS	SQUIREH
GRENDEL	GARDNER
GROWING UP	BAKER
HAIRY APE	O'NEILL
HANDMAID'S TALE	ATWOOD
HANK THE COWBOY	ERICKSON
HARD TIMES	DICKENS
HAROLD AND MAUDE	HIGGINS
HARRY AND HORTENSE AT HORMORE HIGH	ZINDEL
HARVEY	CHASE
HATTER FOX	HARRIS
HAUNTED SUMMER	JORDAN
HAUNTING OF HAWTHORNE	SCHRAFF
HAUNTING OF HILL HOUSE	JACKSON
HE'S MY BABY NOW	EYERLY
HEART IS A LONELY HUNTER	MCCULLERS
HEART OF THE MATTER	GREENE
HEDDA GABLER	IBSEN
HENRY IV, PART I	SHAKESPEARE
HENRY IV, PART II	SHAKESPEARE
HEROES AND MONSTERS OF GREEK MYTH	EVSLIN
HESSIAN	FAST
HEY, I'M ALIVE	
HIAWATHA	LONGFELLOW
HIDDEN PERSUADERS	PACKARD
HIDING PLACE	BLOOM
HIPPOLYTUS	EURIPIDES
HIS ENEMY, HIS FRIEND	TUNIS
HITCHHIKER	FLETCHER
HOLD FAST	MAJOR
HOMECOMING	VOIGT
HONDO	L'AMOUR
HOUSE OF DIES DREAR	HAMILTON,V
HOUSE OF STAIRS	SLEATOR
HOUSE WITHOUT A CHRISTMAS TREE	ROCK
HOW GREEN IS MY VALLEY	LLEWELLYN
HOW THE WEST WAS WON	
HUNCHBACK OF NOTRE DAME	HUGO
I AM ROSEMARIE	MOSKIN
I CAN STOP ANY TIME I WANT	TRIVERS
I KNOW WHAT YOU DID LAST SUMMER	DUNCAN
I KNOW WHY THE CAGED BIRD SINGS	ANGELOU
I NEVER PROMISED YOU A ROSE GARDEN	GREENBERG
I REMEMBER MAMA	VAN DRUTEN
I WILL FIGHT NO MORE FOREVER	BEAL
I WONDER AS I WANDER	HUGHS
I, ROBOT	ASIMOV
ICEBURG HERMIT	ROTH
IDYLLS OF THE KING	TENNYSON
IF BEALE STREET COULD TALK	BALDWIN
IF YOU COULD SEE WHAT I HEAR	SULLIVAN
IN COUNTRY	MASON
IN COLD BLOOD	CAPOTE
IN DUBIOUS BATTLE	STEINBECK
IN OUR TIME	HEMINGWAY
IN THE ZONE	O'NEILL
INCIDENT AT HAWK'S HILL	ECKERT
INTERSTELLAR PIG	SLEATOR
INTRUDER IN THE DUST	FAULKNER
INVINCIBLE LOUISA	MEIGS
INVISIBLE MAN	WELLS

ISHI, LAST OF HIS TRIBE	KROEBER
ISLAND OF THE ANGELS	WIBBERLEY
ISLAND OF THE BLUE DOLPHINS	O'DELL
ISLANDS IN THE STREAM	HEMINGWAY
IT'S LIKE THIS, CAT	NEVILLE
IT'S NOT THE END OF THE WORLD	BLUME
MARGARET	
IVANHOE	SCOTT
J.B.	MACLEISH
J.T.	WAGNER,J
JACOB HAVE I LOVED	PATERSON
JAZZ COUNTRY	HENTOFF
JEWEL OF THE SHRINE	
JOHNNY GOT HIS GUN	TRUMBO
JONATHAN LIVINGSTON SEAGULL	BACH
JOURNEY TO THE CENTRE OF THE	VERNE
EARTH	
JOURNEYS TO FAME	KIESZAK
JUDE THE OBSCURE	HARDY
JUNGLE BOOK	KIPLING
JUST DIAL A NUMBER	MAURREL
KAFFIR BOY	MATHEBANE
KARATE KID	MILLER
KELLERS	WHITE,S
KENTUCKIANS	FOX
KIDNAPPED	STEVENSON
KIDNAPPING OF CHRISTINA	NIXON
LATTIMORE	
KILLING MR. GRIFFIN	DUNCAN
KIM	KIPLING
KIND LADY	
KING ARTHUR	TENNYSON
KING HEREAFTER	DUNNETT
KING MUST DIE	RENAULT
KINGS, LOVERS, FOOLS	JOHNSTON
KON TIKI	HEYERDAHL
LABOR OF HERCULES	GREEN
LADY WINDEREMERE'S FAN	WILDE
LAST FLIGHT	LAND
LAST LAUGH	PERELMAN
LAST OF THE MOHICANS	COOPER
LAST UNICORN	BEAGLE
LATE GREAT ME	SCOPPETONE
LAUGHING BOY	KIPLING
LEARNING TREE	PARKS
LEAVES OF GRASS	WHITMAN
LEGEND OF SLEEPY HOLLOW	IRVING
LEROY AND THE OLD MAN	BUTTERWORTH
LIFE ON THE MISSISSIPPI	TWAIN
LIGHT A SINGLE CANDLE	BUTLER,B
LIGHT IN AUGUST	FAULKNER
LION, THE WITCH AND THE	LEWIS
WARDROBE	
LISA, BRIGHT AND DARK	NEUFELD
LITTLE BRITCHES	MOODY
LITTLE FOXES	HELLMAN
LITTLE PRINCE	SAINT-EXUPERY
LITTLE HOUSE ON THE PRAIRIE	WILDER,L
LITTLE WOMEN	ALCOTT
LONELINESS OF THE	SILLITOE
LONG-DISTANCE RUNNER	
LONER	WIER
LONG DAY'S JOURNEY INTO NIGHT	O'NEILL
LONG MARCH	STYRON
LONG, HOT SUMMER	WILLIAMS
LONGEST JOURNEY	FORSTER
LORD FOUL'S BANE	DONALDSON
LORD JIM	CONRAD
LOST HORIZON	HILTON
LOST IN THE WILDS	
LOST WORLD	DOYLE
LOTTERY ROSE	HUNT
LOVE	BUSCAGLIA
LOVE IS A MISSING PERSON	KERR
LOVED ONE	WAUGH
LYSISTRATA	ARISTOPHANES
MADAME BOVARY	FLAUBERT
MADAME CURIE	CURIE
MAGGIE: A GIRL OF THE STREETS	CRANE
MAGIC KINGDOM FOR SALE--SOLD	BROOKS
MAGICIAN	STEIN
MAIN STREET	LEWIS,S
MALDONADO MIRACLE	TAYLOR
MAMA'S BANK ACCOUNT	FORBES
MAN FOR ALL SEASONS	BOLT
MAN THAT CORRUPTED HADLEYBURG	TWAIN
MAN WITHOUT A COUNTRY	HALE
MARK TWAIN'S BEST	TWAIN
MARRIAGE PROPOSAL	CHEKHOV
MARTY	CHAYEVSKY
MASTER AND MAN	TOLSTOY
MATCHMAKER	WILDER
MATCHMAKERS	BALDWIN,R
MAYOR OF CASTERBRIDGE	HARDY
MCGILLICUDDY MCGOTHAM	WIBBERLEY
MCTEAGUE	NORRIS
MEASURE FOR MEASURE	SHAKESPEARE
MEDIEVAL MYTHS	GOODRICH
MEMBER OF THE WEDDING	MCCULLERS
MEN OF IRON	PYLE

METAMORPHOSIS	KAFKA
MIGUEL STREET	NAIPAUL
MIRROR CRACKED	CHRISTIE
MISANTHROPE	MOLIERE
MISER	MOLIERE
MISERABLES	HUGO
MISSING AND PRESUMED DEAD	DUNCAN
MOLL FLANDERS	DEFOE
MONSTERS ARE DUE ON MAPLE STREET	SERLING
MOON IS DOWN	STEINBECK
MORTE D'ARTHUR	MALORY
MOTHER	CHAYEVSKY
MOUSE THAT ROARED	WIBBERLEY
MOUSETRAP	CHRISTIE
MR. AND MRS. BOJO JONES	HEAD
MRS. MIKE	FRIEDMAN
MUCH ADO ABOUT NOTHING	SHAKESPEARE
MURDER ON THE ORIENT EXPRESS	CHRISTIE
MUTINY ON BOARD H.M.S. BOUNTY	BLIGH
MY BROTHER SAM IS DEAD	COLLIER
MY DARLING, MY HAMBURGER	ZINDEL
MY FRIEND FLICKA	O'HARA
MY NAME IS ASHER LEV	POTOK
MY NAME IS DAVY, AND I'M AN ALCOHOLIC	SNYDER
MY SHOW RAN FAST	
MY SIDE OF THE MOUNTAIN	GEORGE
MYSTERIOUS STRANGER	TWAIN
NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS	DOUGLASS
NATURAL	MALAMUD
NECTAR IN A SIEVE	CUTTER
NEIGHBOR ROSICKY	CATHER
NERVES	DELREY
NEVER CRY WOLF	MOWAT
NICHOLAS NICKLEBY	DICKENS
NICK ADAMS STORIES	HEMINGWAY
NIGHT FLIGHT	SAINT-EXUPERY
NIGHT SHIFT	KING
NIGHT THEY BURNED THE MOUNTAIN	DOOLEY
NIGHT THOREAU SPENT IN JAIL	LAWRENCE,J
NIGHT TO REMEMBER	LORD
NINE STORIES	SALINGER
NO EXIT	SARTE
NOBODY LIKES TRINA	WHITNEY
NOTES FROM THE UNDERGROUND	DOSTOYEVSKY
NOTES OF A NATIVE SON	BALDWIN
O PIONEERS!	CATHER
OCTOPUS	NORRIS
ODD COUPLE	SIMON
OF HUMAN BONDAGE	MAUGHAM
OLD ORDER: STORIES OF THE SOUTH...	PORTER
OLIVER TWIST	DICKENS
ON GOLDEN POND	THOMPSON
ON THE BEACH	SHUTE
ON THE WATERFRONT	SCHULBERG
ONCE AND FUTURE KING	WHITE
ONE CHILD	HAYDEN
ONE WRITER'S BEGINNING	WELTY
ONLY EARTH AND SKY LAST	BENCHLEY
ORESTEIA	AESCHYLUS
ORPHEUS	HUGHES
OTHER	TRYON
OUR EXPLOITS AT WEST POLEY	HARDY
OUT OF THE SILENT PLANET	LEWIS
OUTLAW RED	KJELGAARD
PAMELA	RICHARDSON
PARADISE LOST	MILTON
PARDON ME BUT YOU'RE STEPPING ON MY EYEBALL	ZINDEL
PASSAGE TO INDIA	FORSTER
PATCH OF BLUE	KAFA
PATHFINDER	COOPER
PATIENT	SIMENON
PERE GORIOT	DE BALZAC
PGYMALION	SHAW
PICKWICK PAPERS	DICKENS
PICTURE OF DORIAN GRAY	WILDE
PIGMAN'S LEGACY	ZINDEL
PINBALLS	BYARS
PISTACHIO PRESCRIPTION	DANZINGER
PLAGUE	CAMUS
PLANET OF THE APES	BOULLE
PLAYBOY OF THE WESTERN WORLD	SYNGE
PLAYER PIANO	VONNEGUT
PLAYS BY GEORGE BERNARD SHAW	SHAW
PLAYS BY IBSEN	IBSEN
PLEASE DON'T ASK ME TO LOVE YOU	SCHRAFF
PORTABLE DOROTHY PARKER	PARKER
PORTRAIT OF DORIAN GRAY	WILDE
PORTRAIT OF JENNIE	NATHAN
POWER AND THE GLORY	GREENE
PRINCE	MACCHIAVELLI
PRINCESS BRIDE	GOLDMAN
PRIVATE LIVES	COWARD
PROFILES IN COURAGE	KENNEDY

PROMETHEUS BOUND	AESCHYLUS
PUDD'NHEAD WILSON	TWAIN
PUSHCART WAR	MERRILL
R IS FOR ROCKET	BRADBURY
R.U.R. (PLAY)	KAPEK
RAINMAKER	CHIMOMBO
RANSOM	DUNCAN
RASCAL	NORTH
REBECCA	DU MAURIER
RED AND THE BLACK	STENDHAL
RED SKY AT MORNING	BRADFORD
REMEMBERING THE GOOD TIMES	PECK
REPUBLIC	PLATO
REQUIEM FOR A HEAVYWEIGHT	SERLING
RETURN OF THE KING	TOLKIEN
RICHARD II	SHAKESPEARE
RICHARD III	SHAKESPEARE
RIME OF THE ANCIENT MARINER	COLERIDGE
RISE OF SILAS LAPHAM	HOWELLS
RISING OF THE MOON	GREGORY
RIVALS	SHERIDAN
ROBIN HOOD	CRESWICK
ROBINSON CRUSOE	DEFOE
ROBOTS OF DAWN	ASIMOV
ROMANCERS	ROSTAND
ROSENCRANTZ AND GUILDENSTERN ARE DEAD	STOPPARD
ROUGHING IT	TWAIN
RUN SHELLEY RUN	SAMUELS
S IS FOR SPACE	BRADBURY
SACKETT	L'AMOUR
SAINT JOAN	SHAW
SARAH PLAIN AND TALL	MACLACHLAN
SARAH T.: PORTRAIT OF A TEEN-AGE ALCOHOLIC	WAGNER
SARATOGA YEARLING	REED
SASQUATCH	GREEN
SCARLET PIMPERNEL	ORCZY
SCHOOL FOR SCANDAL	SHERIDAN
SCOTT'S LAST EXPEDITION	SCOTT,R
SEA WOLF	LONDON
SECRET SHARER	CONRAD
SEEKER	BALES
SEIZE THE DAY	BELLOWS
SEVEN ALONE	MORROW
SEVENTEENTH SUMMER	DALY
SHE STOOPS TO CONQUER	GOLDSMITH
SHERLOCK HOLMES	DOYLE
SHINING SEASON	BUCHANAN
SHORT SEASON	MORRIS
SHORT STORIES OF BRET HARTE	HARTE
SHORT STORIES OF O. HENRY	HENRY
SHORT STORIES OF ORWELL	ORWELL
SIDDHARTHA	HESSE
SIGN OF THE BEAVER	SPEARE
SING DOWN THE MOON	O'DELL
SINGLE LIGHT	WOJCIECHOWSKA
SIR GAWAIN AND THE GREEN KNIGHT	UNKNOWN
SISTER CARRIE	DREISER
SIX TALES OF THE JAZZ AGE AND OTHER STORIES	FITZGERALD
SKATING RINK	LEE,M
SLAKE'S LIMBO	HOLMAN
SLAUGHTERHOUSE FIVE	VONNEGUT
SLAVE DANCER	FOX,P
SLEEPING MURDER	CHRISTIE
SMOKE	CORBIN
SMUGGLER'S POND	ERARTS
SNOW GOOSE	GALLICO
SNOWBOUND	MAZER
SNOWS OF KILIMANJARO	HEMINGWAY
SONS AND LOVERS	LAWRENCE
SORRY, WRONG NUMBER	FLETCHER,L
SOUND AND SENSE	PERRINE
SOUND AND THE FURY	FAULKNER
SPECIAL KIND OF COURAGE	
SPIES ON THE DEVIL'S BELT	HAYNES
SPOON RIVER ANTHOLOGY	MASTERS
STICKS AND STONES	HALL
STONE FOX	GARDNER
STORIES OF THE GODS AND HEROES	BENSON
STORY OF MY LIFE	KELLER
STORY THEATER	SILLS
STRANGER IN A STRANGE LAND	HEINLEIN
STRANGER WITH MY FACE	DUNCAN
SUMMER	GRUNWALD
SUMMER I WAS LOST	VIERECK
SUMMER OF THE MONKEYS	RAWLS
SUN ALSO RISES	HEMINGWAY
SUNDAY FATHER	NEUFELD
SUNFLOWER	SHARP
SWIFT WATER	LORING
SWISS FAMILY ROBINSON	WYSS
SWORD IN THE STONE	WHITE
SYBIL	SCHREIBER
TAKING OF TERRI MUELLER	MAZER,N
TALE OF TROY	GREEN

TARTUFFE	MOLIERE
TARZAN	BURROUGHS
TEAHOUSE OF THE AUGUST MOON	GOGGAN
TELL ME A RIDDLE	OLSON
TEMPEST	SHAKESPEARE
TEMPLE OF GOLD	GOLDMAN
TERMINAL MAN	CRICHTON
TEX	HINTON
THANK YOU, JACKIE ROBINSON	COHEN
THEIR EYES WERE WATCHING GOD	HURSTON
THERE'S A BAT IN BUNK FIVE	DANZINGER
THINGS FALL APART	ACHEBE
THIS STRANGER MY SON	WILSON
THIS WAY FOR THE GAS, LADIES AND GENTLEMEN	BOROWSKI
THREAD THAT RUNS SO TRUE	STUART
THREE FAMOUS SHORT NOVELS	FAULKNER
THROUGH THE LOOKING GLASS	CARROLL
TIGER EYES	BLUME
TO BUILD A FIRE	LONDON
TO RACE THE WIND	KRENTS
TO THE LIGHTHOUSE	WOOLF
TRAVELS OF MARCO POLO	POLO
TRAVELS WITH CHARLEY IN SEARCH OF AMERICA	STEINBECK
TREE GROWS IN BROOKLYN	SMITH,B
TRIAL	KAFKA
TRIFLES	GLASPELL
TROUBLE WITH THE TRIBBLES	GERROLD
TRUE GRIT	PORTIS
TRUE WEST	SHEPARD
TUNED OUT	WOJCIECHOWSKA
TUNNEL VISION	ARRICK
TURN OF THE SCREW	JAMES
TWELFTH NIGHT	SHAKESPEARE
TWENTY THOUSAND LEAGUES UNDER THE SEA	VERNE
TWENTY-THIRD STREET CRUSADERS	CARSON
TWICE SHY	FRANCIS
TWO TOWERS	TOLKIEN
TWO YEARS BEFORE THE MAST	DANA
TWO-WHEELED TERROR	MACKENZIE
UGLY AMERICAN	LEDERER
UGLY DUCKLING	ANDERSON,H
ULYSSES	JOYCE
UNCLE TOM'S CABIN	STOWE
UNDERTOW	PARKHURST
UNVANQUISHED	FAULKNER
UP A ROAD SLOWLY	HUNT
UP THE DOWN STAIRCASE	KAUFMAN,B
UPON THE HEAD OF A GOAT	SIEGAL
UPSTAIRS ROOM	REISS
UTOPIA	MORE
VANDAL	SCHRAFF
VIEW FROM THE BRIDGE	MILLER
VINTAGE MENCKEN	MENCKEN
VISIT TO A SMALL PLANET	VIDAL
VOLPONE	JONSON
VON RYAN'S EXPRESS	WESTHEIMER
VOYAGE OF THE "DAWN TREADER"	LEWIS
WAITING GAME	RASKIN
WALDEN	THOREAU
WALK ACROSS AMERICA	JENKINS
WALKABOUT	MARSHALL
WAR OF THE WORLDS	WELLS
WATER IS WIDE	CONROY
WAVE	STRASSER
WE HAVE ALWAYS LIVED IN THE CASTLE	JACKSON
WEEP NOT CHILD	NGUGI
WESTING GAME	RASKIN
WHERE ARE THE CHILDREN	CLARK
WHERE THE CROSS IS MADE	O'NEILL
WHITE MOUNTAINS	CHRISTOPHER
WHO'S AFRAID OF VIRGINIA WOOLF?	ALBEE
WILD DUCK	IBSEN
WILD PALMS	FAULKNER
WIND IN THE WILLOWS	GRAHAME
WINDOW IN TIME	L'ENGLE
WINESBURG, OHIO	ANDERSON
WINNING	BRANCATO
WINTER THUNDER	SANDOZ
WINTER'S TALE	SHAKESPEARE
WITNESS FOR THE PROSECUTION	CHRISTIE
WIZARD OF EARTHSEA	LE GUIN
WOMAN WARRIOR	KINGSTON
WOULD YOU SETTLE FOR IMPROBABLE	PETERSON
WOULD-BE GENTLEMAN	MOLIERE
WRINKLE IN TIME	L'ENGLE
YEAR OF THE RACCOON	KINGMAN
YOU CAN'T TAKE IT WITH YOU	KAUFMAN
Z FOR ZACHARIAH	O'BRIEN
ZEN AND THE ART OF MOTORCYCLE MAINTENANCE	PIRSIG
ZIA	O'DELL

Appendix 6

Titles Required in Less Than 5 Percent of Catholic Schools, Grades 9-12

2001: A SPACE ODYSSEY	CLARKE
ABSALOM, ABSALOM	FAULKNER
ACROSS FIVE APRILS	HUNT
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK
ADMIRABLE CRICHTON	BARRIE
ADVENTURES OF SHERLOCK HOLMES	DOYLE
AENEID	VIRGIL
AGE OF INNOCENCE	WHARTON
ALAS, BABYLON	FRANK
ALBERT EINSTEIN	LEPSCKY
ALICE IN WONDERLAND	CARROLL
AMERICAN	JAMES
AMERICAN DREAM AND ZOO STORY	ALBEE
AMERICAN TRAGEDY	DREISER
AMERICANS OF DREAM AND DEED	LOWENHERZ
AND THEN THERE WERE NONE	CHRISTIE
ANDERSONVILLE TRIAL	LEVITT
ANDROCLES AND THE LION	SHAW
ANDROMEDA STRAIN	CRICHTON
ANNE OF A THOUSAND DAYS	FENTON
ANNE OF GREEN GABLES	MONTGOMERY
APRIL MORNING	FAST
ARMS AND THE MAN	SHAW
ARSENIC AND OLD LACE	KESSELRING
AS I LAY DYING	FAULKNER
AS YOU LIKE IT	SHAKESPEARE
ASSISTANT	MALAMUD
AUTOBIOGRAPHY OF MALCOLM X	X
AWAKENING	CHOPIN
BABBITT	LEWIS
BAKER'S HAWK	BICKHAM
BALLAD OF THE SAD CAFE	MCCULLERS
BARRETTS OF WIMPOLE STREET	BESIER
BEAR	FAULKNER
BEING THERE	KOSINSKI
BIOGRAPHY OF A PLACE	CREWS
BIOGRAPHY OF ALBERT EINSTEIN	BECKARD
BIRDS	ARISTOPHANES
BIRTHDAY PARTY	PINTER
BLACK ELK SPEAKS	NEIHARDT
BLESS THE BEASTS AND CHILDREN	SWARTHOUT
BOOK OF LAUGHTER AND FORGETTING	KUNDERA
BRIDESHEAD REVISITED	WAUGH
BRIDGE OF SAN LUIS REY	WILDER
BRIGHT LIGHTS, BIG CITY	MCINERNEY
BRIGHTON ROCK	GREENE
BROTHERS KARAMAZOV	DOSTOYEVSKY
BULLFINCH'S MYTHOLOGY	BULLFINCH
BURNT-OUT CASE	GREENE
BUTTERFLY REVOLUTION	BUTLER
BY THE SKIN OF OUR TEETH	WILDER
CAINE MUTINY	WOUK
CANNERY ROW	STEINBECK
CANTICLE FOR LEIBOWITZ	MILLER
CAT ON A HOT TIN ROOF	WILLIAMS
CAT'S CRADLE	VONNEGUT
CAY	TAYLOR
CHAIRS	BURDEN
CHEAPER BY THE DOZEN	GILBRETH
CHEKHOV'S PLAYS	CHEKHOV
CHERRY ORCHARD	CHECKOV
CHILDHOOD'S END	CLARKE
CHRISTMAS CAROL	DICKENS
CHRISTY	MARSHALL
CLOCKWORK ORANGE	BURGESS
COLLECTED POEMS	ELIOT
COLOR PURPLE	WALKER
CONTENDER	LIPSYTE
CREEK MARY'S BLOOD	BROWN
CRYING OF LOT FORTY-NINE	PYNCHON
CURTAIN	CHRISTIE
DANDELION WINE	BRADBURY
DAVITA'S HARP	POTOK
DAY NO PIGS WOULD DIE	PECK
DEATH COMES FOR THE ARCHBISHOP	CATHER
DEATH IN THE FAMILY	AGEE
DELIVERANCE	DICKEY
DETECTIVE STORY	KINGSLEY
DIBS: IN SEARCH OF SELF	AXLINE
DOCTOR ZHIVAGO	PASTERNAK
DON QUIXOTE	CERVANTES
DRACULA	STOKER
DUTCHESS OF MALFI	WEBSTER
EAST OF EDEN	STEINBECK
EFFECTS OF GAMMA RAYS ON MAN-IN-THE-MOON...	ZINDEL
EQUUS	SHAFFER
ERIC	LUND

EYES OF THE DRAGON	KING
FAERIE QUEENE, BOOK 1	SPENSER
FAR FROM THE MADDING CROWD	HARDY
FAREWELL TO MANZANAR	HOUSTON
FATHERS AND SONS	TURGENEV
FAUST	GOETHE
FIXER	MALAMUD
FOR WHOM THE BELL TOLLS	HEMINGWAY
FRANNY AND ZOOEY	SALINGER
FRENCH LIEUTENANT'S WOMAN	FOWLES
FRIENDLY PERSUASION	WEST
FROGS AND OTHER PLAYS	ARISTOPHANES
FRONTIERSMAN	ECKERT
GALILEO	BRECHT
GHANDI: HIS LIFE AND MESSAGE FOR THE WORLD	FISCHER
GHOST SONATA	STRINDBERG
GHOSTS	IBSEN
GIANTS IN THE EARTH	ROLVAAG
GIFT FROM THE SEA	LINDBERGH
GO ASK ALICE	ANONYMOUS
GO TELL IT ON THE MOUNTAIN	BALDWIN
GOING TO MEET THE MAN	BALDWIN
GONE WITH THE WIND	MITCHELL
GOOD CONSCIENCE	FUENTOS
GOOD-BYE, MR. CHIPS	HILTON
GREAT TRAIN ROBBERY	CRICHTON
GRENDEL	GARDNER
HAIRY APE	O'NEILL
HEART OF THE MATTER	GREENE
HENRY FOURTH	PIRANDELLO
HENRY IV, PART I	SHAKESPEARE
HERO WITH A THOUSAND FACES	CAMPBELL
HERZOG	BELLOW
HIDING PLACE	TEN BLOOM
HITCHHIKER'S GUIDE TO THE GALAXY	ADAMS
HOME OF THE BRAVE	LAURENTS
HOUSE OF MIRTH	WHARTON
HUMAN COMEDY	SAROYAN
HUNCHBACK OF NOTRE DAME	HUGO
I AM THE CHEESE	CORMIER
I HEARD THE OWL CALL MY NAME	CRAVEN
I NEVER PROMISED YOU A ROSE GARDEN	GREENBERG
I, CLAUDIUS	GRAVES
IF I LOVE YOU AM I TRAPPED FOREVER	KERR
IF YOU COULD SEE WHAT I HEAR	SULLIVAN
ILLUSTRATED MAN	BRADBURY
IN COLD BLOOD	CAPOTE
IN COUNTRY	MASON
IN OUR TIME	HEMINGWAY
INVISIBLE MAN	ELLISON
ISLAND OF THE BLUE DOLPHINS	O'DELL
IVANHOE	SCOTT
J.B.	MACLEISH
JACOB HAVE I LOVED	PATERSON
JAILBIRD	VONNEGUT
JAWS	BENCHLEY
JOHNNY GOT HIS GUN	TRUMBO
JOHNNY TREMAINE	FORBES
JONATHAN LIVINGSTON SEAGULL	BACH
JUDE THE OBSCURE	HARDY
JUST SO STORIES	KIPLING
KAREN	KILLILEA
KILLING MR. GRIFFIN	DUNCAN
KRISTIN LAVRANSDATTER	UNDSET
LAST BATTLE	LEWIS
LAST OF THE MOHICANS	COOPER
LATE GREAT ME	SCOPPETONE
LEAVES OF GRASS	WHITMAN
LEFT HAND OF DARKNESS	LE GUIN
LIFTED VEIL	ELIOT
LIGHT IN AUGUST	FAULKNER
LIGHT IN THE FOREST	RICHTER
LILIES OF THE FIELD	BARRETT
LION IN WINTER	GOLDMAN
LISA, BRIGHT AND DARK	NEUFELD
LITTLE PRINCE	SAINT EXUPERY
LITTLE WOMEN	ALCOTT
LONELINESS OF THE LONG-DISTANCE RUNNER	SILLITOE
LONG DAY'S JOURNEY INTO NIGHT	O'NEILL
LORD OF THE RINGS	TOLKIEN
LOST HORIZON	HILTON
LOST LADY	CATHER
LOVE FOR LOVE	CONGREVE
LOVED ONE	WAUGH
MAGGIE: A GIRL OF THE STREETS	CRANE
MAGICIAN'S NEPHEW	LEWIS
MALTESE FALCON	HAMMETT
MANCHILD IN THE PROMISED LAND	BROWN
MARRIAGE PROPOSAL	CHEKHOV
MASTER HAROLD AND THE BOYS	FUGARD
MCTEAGUE	NORRIS
MEASURE FOR MEASURE	SHAKESPEARE
MEDIEVAL MYTHS	GOODRICH
METAMORPHOSES	OVID
MISANTHROPE	MOLIERE

MISSING AND PRESUMED DEAD	DUNCAN
MISTRESS OF MELLYN	HOLT
MOLL FLANDERS	DEFOE
MOONSTONE	COLLINS
MORTE D'ARTHUR	MALORY
MOTHER COURAGE	BRECHT
MOTHER NIGHT	VONNEGUT
MR. ROBERTS	HEGGAN
MUCH ADO ABOUT NOTHING	SHAKESPEARE
MURDER IN THE CATHEDRAL	ELIOT
MUTINY ON BOARD H.M.S. BOUNTY	BLIGH
MY LIFE AND HARD TIMES	THURBER
MYSTERIOUS STRANGER	TWAIN
NATURAL	MALAMUD
NICK ADAMS STORIES	HEMINGWAY
NIGHT IN AUGUST	FAULKNER
NIGHT SHIFT	KING
NIGHT THOREAU SPENT IN JAIL	LAWRENCE
NINE STORIES	SALINGER
NO EXIT	SARTRE
NO LONGER AT EASE	ACHEBE
ON THE ROAD	KEROUAC
ONE FLEW OVER THE CUKOO'S NEST	KESEY
ONE HUNDRED YEARS OF SOLITUDE	MARQUEZ
ORESTEIA	AESCHYLUS
ORPHEUS	HUGHES
OUT OF THE SILENT PLANET	LEWIS
OX-BOW INCIDENT	CLARK
PARADISE LOST	MILTON
PASSAGE TO INDIA	FORSTER
PICTURE OF DORIAN GRAY	WILDE
PIONEERS	COOPER
PLAYS OF IBSEN	IBSEN
POCKET ANTHOLOGY OF ROBERT FROST'S POEMS	FROST
PORTRAIT OF A LADY	JAMES
PORTRAIT OF JENNIE	NATHAN
PRINCE	MACCHIAVELLI
PRISONER	GUNTHER
PROFILES IN COURAGE	KENNEDY
PROMETHEUS UNBOUND	SHELLEY
PUDD'NHEAD WILSON	TWAIN
QUIET AMERICAN	GREENE
R.U.R.	CAPEK
RABBIT RUN	UPDIKE
RAGTIME	DOCTOROW
RAPE OF THE LOCK	KINGSLEY
REMEMBERING THE GOOD TIMES	PECK
RICHARD II	SHAKESPEARE
RICHARD III	SHAKESPEARE
RIME OF THE ANCIENT MARINER	COLERIDGE
RITE OF PASSAGE	PANSHIN
RIVER RUNS THROUGH IT	MCLEAN
ROBINSON CRUSOE	DEFOE
ROLL OF THUNDER, HEAR MY CRY	THOMPSON
ROOM WITH A VIEW	FORSTER
RUMBLE FISH	HINTON
RUNNER	VOIGHT
SAINT JOAN	SHAW
SANCTUARY	FAULKNER
SANTORINI	MACLEAN
SAYONARA	MICHENER
SCARLET PIMPERNEL	ORCZY
SCREWTAPE LETTERS	LEWIS
SELECTED WRITINGS	EMERSON
SHOELESS JOE	KINSELLA
SHORT STORIES OF HAWTHORNE	HAWTHORNE
SHORT STORIES OF WASHINGTON IRVING	IRVING
SILVER CHAIR	LEWIS
SINGLE LIGHT	RODMAN
SIR GAWAIN AND THE GREEN KNIGHT	UNKNOWN
SISTER CARRIE	DREISER
SIX CHARACTERS IN SEARCH OF AN AUTHOR	PIRANDELLO
SIX PLAYS OF STRINDBERG	STRINDBERG
SLAUGHTERHOUSE FIVE	VONNEGUT
SNOWS OF KILIMANJARO	HEMINGWAY
SO LONG, SEE YOU TOMORROW	MAXWELL
SOLITARY BLUE	VOIGHT
SOME PREFER NETTLES	TANIZAKI
SOMETHING WICKED THIS WAY COMES	BRADBURY
SON OF THE MORNING STAR	CONNELL
SONG OF SOLOMON	MORRISON
SONNETS	SHAKESPEARE
SOUND AND THE FURY	FAULKNER
SOUNDER	ARMSTRONG
STEPPENWOLFE	HESSE
STONE ANGEL	LAWRENCE
STORY OF MY LIFE	KELLER
STRANGER IN A STRANGE LAND	HEINLEIN
STUDY IN SCARLET	DOYLE
SUMMER OF FEAR	DUNCAN
SURFACING	ATWOOD
SWORD IN THE STONE	WHITE
SWORD OF SHANNARA	BROOKS
TARTUFFE	MOLIERE
TELL ME THAT YOU LOVE ME, JUNIE MOON	KELLOGG

TESTING THE CURRENT	MCPHERSON
TEX	HINTON
THAT WAS THEN, THIS IS NOW	HINTON
THE AUTOBIOGRAPHY OF MISS JANE PITTMAN	GAINES
THE BEAR	FAULKNER
THE MAYOR OF CASTERBRIDGE	HARDY
THEBAN TRIOLOGY	SOPHOCLES
THEIR EYES WERE WATCHING GOD	HURSTON
THINGS FALL APART	ACHEBE
THREAD THAT RUNS SO TRUE	STUART
THREE SISTERS	CHEKHOV
TO THE LIGHTHOUSE	WOOLF
TOO LATE THE PHALAROPE	PATON
TRAVELS WITH CHARLEY IN SEARCH OF AMERICA	STEINBECK
TREASURE ISLAND	STEVENSON
TRIAL	KAFKA
TRUE GRIT	PORTIS
TUCK EVERLASTING	BABBITT
TUNNEL IN THE SKY	HEINLEIN
TWELFTH NIGHT	SHAKESPEARE
UGLY AMERICAN	LEDERER
UNCLE TOM'S CABIN	STOWE
UTOPIA	MORE
VANITY FAIR	THACKERY
VIEW FROM THE BRIDGE	MILLER
VIOLENT BEAR IT AWAY	O'CONNOR
VISIT TO A SMALL PLANET	VIDAL
VOLPONE	JONSON
WAR OF THE WORLDS	WELLS
WAY OF THE WORLD	CONGREVE
WE HAVE ALWAYS LIVED IN THE CASTLE	JACKSON
WHAT MAISIE KNEW	JOYCE
WHERE THE CROSS IS MADE	O'NEILL
WHERE THE LILIES BLOOM	CLEAVER
WHERE THE RED FERN GROWS	RAWLS
WHO'S AFRAID OF VIRGINIA WOOLF	ALBEE
WINESBURG, OHIO	ANDERSON
WINSLOW BOY	RATTIGAN
WISE BLOOD	O'CONNOR
WITCH OF BLACKBIRD POND	SPEARE
WOMAN IN WHITE	COLLINS
WORLD'S FAIR	DOCTOROW
YEARLING	RAWLINGS

Appendix 7

Titles Required in Less Than 5 Percent of Independent Schools, Grades 9-12

100 YEARS OF SOLITUDE	GARCIA-MARQUEZ
2001: A SPACE ODYSSEY	CLARK
ABSALOM, ABSALOM	FAULKNER
ACROSS FIVE APRILS	HUNT
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK
ADVENTURES OF SHERLOCK HOLMES	DOYLE
AGAMEMNON	AESCHYLUS
AH, WILDERNESS	O'NEILL
ALAS, BABYLON	FRANK
ALL THE PRESIDENT'S MEN	BERNSTEIN
ALL THINGS BRIGHT AND BEAUTIFUL	HERRIOT
AN ESSAY ON MAN	POPE
ANDERSONVILLE TRIAL	LEVITT
ANNA CHRISTIE	O'NEILL
ANNA KARENINA	TOLSTOY
APRIL MORNING	FAST
ARMS AND THE MAN	SHAW
AS YOU LIKE IT	SHAKESPEARE
AUTOBIOGRAPHY OF MALCOLM X	X
AWAKENING	CHOPIN
BABYLON REVISITED AND OTHER STORIES	FITZGERALD
BALLAD OF THE SAD CAFE	MCCULLERS
BEANS OF EGYPT, MAINE	CHUTE
BEAR	FAULKNER
BEAUTY	MCKINLEY
BECKET	ANOUILH
BEING THERE	KOSINSKI
BENDIGO SHAFTER	L'ARMOUR
BIG WAVE	BUCK
BLACK LIKE ME	GRIFFIN
BLESS THE BEASTS AND CHILDREN	SWARTHOUT
BLESS THE ULTIMA	ANAYA
BRIDGE OF SAN LUIS REY	WILDER
BRIDGE TO TERABITHIA	PATERSON
BRIGHTON BEACH MEMOIRS	SIMON
BROTHERS KARAMAZOV	DOSTOYEVSKY
BRUEGEL	GIBSON
BRUTE	CHEKHOV
BURR	VIDAL
CAESAR AND CLEOPATRA	SHAW
CAINE MUTINY	WOUK
CANNERY ROW	STEINBECK
CAT ON A HOT TIN ROOF	WILLIAMS
CAT'S CRADLE	VONNEGUT
CATCH-22	HELLER
CAY	TAYLOR
CHERRY ORCHARD	CHEKHOV
CHILDHOOD'S END	CLARKE
CHOCOLATE WAR	CORMIER
CHOICE OF HEROES	GERZON
CHRISTMAS CAROL	DICKENS
CIVIL DISOBEDIENCE	THOREAU
CIVILIZATION AND ITS DISCONTENTS	FREUD
COLD SASSY TREE	BURNS
COLLECTED STORIES	CRANE
COMMUNIST MANIFESTO	MARX
COMPLETE SHORT STORIES OF CHEEVER	CHEEVER
CONNECTICUT YANKEE IN KING ARTHUR'S COURT	TWAIN
COUNT OF MONTE CRISTO	DUMAS
COUNTRY OF THE POINTED FIRS	JEWETT
CRYSTAL CAVE	STEWART
DAISY MILLER	JAMES
DANDELION WINE	BRADBURY
DAVID COPPERFIELD	DICKENS
DAWN	WIESEL
DEATH BE NOT PROUD	GUNTHER
DEATH OF IVAN ILLYICH	TOLSTOY
DEERSLAYER	COOPER
DESIRE UNDER THE ELMS	O'NEILL
DESIRE UNNOTICED	O'NEILL
DIARY OF ADRIAN MOLE	TOWNSEND
DIFFERENT SEASONS	KING
DIVINE COMEDY	DANTE
DOCTOR FAUSTUS	MARLOWE
DOCTOR ZHIVAGO	PASTERNAK
DOLLMAKER	ARNOW
DRACULA	STOKER
EAST OF EDEN	STEINBECK
EDISTO	POWELL
EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON...	ZINDEL
ELEPHANT MAN	POMERANCE
EMPEROR JONES	O'NEILL

FAR FROM THE MADDING CROWD	HARDY
FAREWELL MY LOVELY	CHANDLER
FAREWELL TO MANZANAR	HOUSTON
FATHER	STRINDBERG
FATHERS AND SONS	TURGENEV
FAUST	GOETHE
FELLOWSHIP OF THE RINGS	TOLKIEN
FIVE SMOOTH STONES	FAIRBAIRN
FIXER	MALAMUD
FOR WHOM THE BELL TOLLS	HEMINGWAY
FOUNTAINHEAD	RAND
FOUR GREAT PLAYS	IBSEN
FRENCH LIEUTENANT'S WOMAN	FOWLES
FRIENDLY PERSUASION	WEST
FROGS AND OTHER PLAYS	ARISTOPHANES
GO DOWN, MOSES	FAULKNER
GOOD EARTH	BUCK
GOOD-BYE, MR. CHIPS	HILTON
GRASS HARP	CAPOTE
GREAT DIVORCE	LEWIS
HAIRY APE	O'NEILL
HEADMASTER'S PAPERS	HAWLEY
HEART IS A LONELY HUNTER	MCCULLERS
HEARTBREAK HOUSE	SHAW
HEDDA GABLER	IBSEN
HEROES AND MONSTERS OF GREEK MYTH	EVSLIN
HIDING PLACE	TEN BOOM
HIROSHIMA	HERSEY
HIS ENEMY, HIS FRIEND	TUNIS
HOUSE MADE OF DAWN	MOMADAY
HOW GREEN WAS MY VALLEY	LLEWELLYN
HOWL	GINSBERG
HUMAN COMEDY	SAROYAN
HUMAN FACTOR	GREENE
HUNCHBACK OF NOTRE DAME	HUGO
I AM THE CHEESE	CORMIER
I HEARD THE OWL CALL MY NAME	CRAVEN
I NEVER PROMISED YOU A ROSE GARDEN	GREEN
I NEVER SANG FOR MY FATHER	ANDERSON
ICEMAN COMETH	O'NEILL
IDYLLS OF THE KING	TENNYSON
ILLUSTRATED MAN	BRADBURY
IN OUR TIME	HEMINGWAY
INFERNO	DANTE
INHERIT THE STARS	HOGAN
INTIMATE STRANGERS	RUBIN
INVISIBLE MAN	ELLISON
IRONWEED	KENNEDY
IVANHOE	SCOTT
J.B.	MACLEISH
JACOB HAVE I LOVED	PATERSON
JEALOUSY	ROBBE-GRILLET
JOHN GILLEY OF BAKER'S ISLAND	ELIOT
JOHNNY TREMAIN	FORBES
JOSEPH ANDREWS	FIELDING
KILLER ANGELS	SHAARA
KING MUST DIE	RENAULT
LAST OF THE MOHICANS	COOPER
LESS THAN ZERO	ELLIS
LIGHT IN AUGUST	FAULKNER
LILIES OF THE FIELD	BARRETT
LION, THE WITCH AND THE WARDROBE	LEWIS
LITTLE BIG MAN	BERGER
LONELINESS OF THE LONG-DISTANCE RUNNER	SILLITOE
LOST HORIZON	HILTON
LOST LADY	CATHER
LYSISTRATA	ARISTOPHANES
MADAME BOVARY	FLAUBERT
MAJOR BARBARA	SHAW
MAN WITH A LOAD OF MISCHIEF	GRIMES
MAN WITHOUT A COUNTRY	HALE
MANCHILD IN THE PROMISED LAND	BROWN
MARTIAN CHRONICLES	BRADBURY
MASTER BUILDER	IBSEN
MASTER HAROLD AND THE BOYS	FUGARD
MEDEA	EURIPIDES
MEDUSA AND THE SNAIL	THOMAS
MEMBER OF THE WEDDING	MCCULLERS
MISANTHROPE	MOLIERE
MISER	MOLIERE
MISERABLES	HUGO
MOLL FLANDERS	DEFOE
MORTE D'ARTHUR	MALORY
MOURNING BECOMES ELECTRA	O'NEILL
MOUSE THAT ROARED	WIBBERLEY
MOZART	DAVENPORT
MURDER IN THE CATHEDRAL	ELIOT
MY LIFE AND HARD TIMES	THURBER
MYSTERIOUS STRANGER	TWAIN
NARRATIVE OF AN AMERICAN SLAVE	DOUGLASS
NATURAL	MALAMUD
NEIGHBOR ROSICKY	CATHER
NICK ADAM STORIES	HEMINGWAY
NIGHT THOREAU SPENT IN JAIL	LAWRENCE
NINE STORIES	SALINGER
NO EXIT	SARTRE

NORTHANGER ABBEY	AUSTEN
O PIONEERS!	CATHER
OLIVER TWIST	DICKENS
ON THE BEACH	SHUTE
ONCE AND FUTURE KING	WHITE
ORESTEIA	AESCHYLUS
OUTSIDERS	HINTON
OX-BOW INCIDENT	TILBURG CLARK
PALE HORSE, PALE RIDER	PORTER
PARADISE LOST	MILTON
PARDONER'S TALE	CHAUCER
PASSAGE TO INDIA	FORSTER
PENAL COLONY AND OTHER STORIES	KAFKA
PERE GORIOT	DE BALZAC
PHILOCTETES	SOPHOCLES
PICTURE OF DORIAN GREY	WILDE
PILGRIM'S PROGRESS	BUNYAN
PLAGUE	CAMUS
PLAZA SUITE	SIMON
POWER AND THE GLORY	GREENE
PRINCE AND THE PAUPER	TWAIN
PRISONER OF SECOND AVENUE	SIMON
PUDD'NHEAD WILSON	TWAIN
R.U.R.	CAPEK
RABBIT RUN	UPDIKE
RAGTIME	DOCTOROW
REBECCA	DU MAURIER
RED SKY AT MORNING	BRADFORD
RESURRECTION	TOLSTOY
RIME OF THE ANCIENT MARINER	COLERIDGE
ROBE	LLOYD
ROBINSON CRUSOE	DEFOE
ROOM WITH A VIEW	FORSTER
ROOTS	HALEY
ROSENCRANTZ AND GUILDENSTERN ARE DEAD	STOPPARD
SAINT JOAN	SHAW
SCARLET PIMPERNEL	ORCZY
SEA WOLF	LONDON
SECRET SHARER	CONRAD
SEIZE THE DAY	BELLOW
SHADOW BOX	CHRISTOPHER
SHANE	SHAEFER
SHORT STORIES	HAWTHORNE
SHORT STORIES OF EDGAR ALLAN POE	POE
SHORT STORIES OF HEMINGWAY	HEMINGWAY
SIBYL	LAGERKVIST
SIDDHARTHA	HESSE
SILENT SPRING	CARSON
SLAUGHTERHOUSE FIVE	VONNEGUT
SNOWS OF KILAMANJARO	HEMINGWAY
SONG OF SOLOMON	MORRISON
SONS AND LOVERS	LAWRENCE
SOUND AND SENSE	PERRINE
SOUND AND THE FURY	FAULKNER
SOUNDER	ARMSTRONG
SOUNDING	SEARLS
SPOON RIVER ANTHOLOGY	MASTERS
STORIES BY TOLSTOY	TOLSTOY
STREETCAR NAMED DESIRE	WILLIAMS
SUMMER OF MY GERMAN SOLDIER	GREENE
TELL ME A RIDDLE	OLSEN
TEMPEST	SHAKESPEARE
TENDER IS THE NIGHT	FITZGERALD
THEIR EYES WERE WATCHING GOD	HURSTON
THINGS FALL APART	ACHEBE
THREE FAMOUS NOVELS	FAULKNER
THROUGH THE LOOKING GLASS	CARROLL
TO THE LIGHTHOUSE	WOOLF
TOMBS OF ATUAN	LE GUIN
TOO LATE THE PHALAROPE	PATON
TORTILLA FLAT	STEINBECK
TREASURE ISLAND	STEVENSON
TRIAL	KAFKA
TURN OF THE SCREW	JAMES
UNCLE TOM'S CHILDREN	WRIGHT
UNVANQUISHED	FAULKNER
UTOPIA	MORE
VIEW FROM THE BRIDGE	MILLER
VIRGINIAN	WISTER
VOYAGE OF THE ARGO	APOLLONIUS
WALKABOUT	MARSHALL
WARDAY	STREIBER
WASHINGTON SQUARE	JAMES
WATERSHIP DOWN	ADAMS
WELCOME TO HARD TIMES	DOCTOROW
WEST SIDE STORY	BERNSTEIN
WHALE FOR THE KILLING	MOWATT
WHERE THE RED FERN GROWS	RAWLS
WHO'S AFRAID OF VIRGINIA WOOLF	ALBEE
WIFE OF BATH'S TALE	CHAUCER
WILD DUCK	IBSEN
WINESBURG, OHIO	ANDERSON
WINSLOW BOY	RATTIGAN
WITCH OF BLACKBIRD POND	SPEARE
WIZARD OF EARTHSEA	LE GUIN
WOMAN WARRIOR	KINGSTON
WRINKLE IN TIME	L'ENGLE
YEARLING	RAWLINGS
ZEN AND THE ART OF MOTORCYCLE MAINTENANCE	PIRSIG
ZOO STORY/AMERICAN DREAM	ALBEE

Appendix 8

The Survey Instrument

NATIONAL SURVEY OF BOOK LENGTH LITERARY WORKS

Please list for each grade in your school the book length works which all students in any English class study, and supply the additional information requested.

WORKS TO BE LISTED:
- Novels
- Full-length plays
- Book-length poems
- Complete volumes of essays by a single author
- Complete volumes of short stories by a single author
- Biographies and autobiographies

WORKS NOT TO BE LISTED:
- Anthologies
- Selections from longer works
- Abridgments of longer works
- One-act plays
- Poems of less than book length
- Single essays
- Single short stories
- Anything less than a complete work

Return the questionnaire to:

Center for the Learning and Teaching of Literature
1400 Washington Avenue
Albany, N.Y. 12222

G R A D E 7

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

AUTHOR	WORK	Number of classes reading each work: Advanced	Average	Lower	Mixed

GRADE 8

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

Number of classes reading each work

AUTHOR	WORK	Advanced	Average	Lower	Mixed

GRADE 9

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

Number of classes reading each work

AUTHOR	WORK	Advanced	Average	Lower	Mixed

G R A D E 10

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

Number of classes reading each work

AUTHOR	WORK	Advanced	Average	Lower	Mixed

G R A D E 11

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

Number of classes reading each work

AUTHOR	WORK	Advanced	Average	Lower	Mixed

GRADE 12

	Advanced	Average	Lower	Mixed
Number of classes in each track:				
Average class size in each track:				

Number of classes reading each work

AUTHOR	WORK	Advanced	Average	Lower	Mixed

School Background

Grade span covered: _____ Total enrollment: _____

Student body:

Percent Asian: ____
Percent Black (Non-Hispanic): ____
Percent Hispanic: ____
Percent Other Minority: ____
Percent White (Non-Hispanic): ____

Percent of entering students who graduate: ____

Percent of graduates who go on to college: ____

Community served (circle one):

1 primarily urban
2 primarily suburban
3 primarily small town
4 primarily rural
5 mixed

School ZIP Code: _____

Your name and address (optional, to receive summary of results):

_____

_____

THANK YOU FOR YOUR HELP!